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JULY 1952

Volume XXXIII

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HOWELLS'S 'HYMNUS PARADISI'

BY REGINALD JACQUES

THIS paper does not set out to serve as a critical analysis. Essays on those lines have already been written by various authorities. Having conducted a series of rehearsals and a performance of 'Hymnus Paradisi' fairly recently, I now set down quite simply my impressions of the work.

I shall never forget its impact upon me at first hearing. ('Hymnus Paradisi' came out at the Three Choirs Festival at Gloucester in 1950.) I attended the performance to determine the suitability of the work for inclusion in the Bach Choir's programmes. On all other similar occasions, despite firm resolutions, so often made and so often broken, it has been impossible, even while the music was going on, to prevent part of one's mind from busily weighing up the pros and cons of possible rehearsals and performance. Would the choir like to study the work? Should I enjoy conducting it? How long would it take in rehearsal and what other music would best support it in a future programme? No such questions, on this occasion, even occurred to me. From the first solemn announcement of the opening theme to its reappearance at the very end when it rises to catch a gleam of light before fading into silence, Herbert Howells's work took complete possession of me; for days afterwards I could think of little else, and I knew no peace until I had mastered its complexities.

'Hymnus Paradisi' has a poignant history of growth. Its first inspiration emerged from the composer's grief for the loss of his only son, Michael Kendrick Howells, at an early age, and began as a setting of a fourth-century poem by Prudentius, 'Hymnus circa exsequies defuncti'. This became the first part of a Sequence in five movements for unaccompanied voices. From that Sequence

grew 'Hymnus Paradisi'; and the composer tells us that a good deal of the music of the earlier work has been retained. Prudentius's poem does not appear again, but the opening lines,

Nunc suscipe, terra, fovendum,
Gremioque hunc concipe molli,

are used as a dedication.

'Hymnus Paradisi' is cast in six movements, the first of which is an orchestral prelude. The rest consists of settings of Latin and English texts, some of which stamp the work unmistakably as a Requiem. Others are texts that have uplifted the heart and enlivened the faith of man through countless generations. The lines of the last movement, beginning, "Holy is the true light", are taken from the Salisbury Diurnal, translated by Dr. G. H. Palmer.

The work divides itself into two main parts. Part I, embracing the first three movements, is played without a break. Part II comprises the fourth, fifth and sixth movements, which are separate. The architectural scheme proves to be impressive. Planned largely and generously, the contours of the music, both in regard to the work as a whole and in the detail of each movement, give a feeling of rightness and inevitability. Even if there were no indications of tonal dynamics (and these are added by the composer in helpful profusion) no conductor need hesitate as to where to place the climaxes, for the music gives its own directions.

If the mood of the first three movements be described as contemplative the word must be interpreted in its widest sense. There is nothing detached about this contemplation; far from it. The short prelude, deeply felt and eloquent of inward strife, foreshadows the thematic content of the coming movements and quiets down to usher in a spacious Requiem Aeternam for double choir. Here, with soprano solo ethereally poised above, the choral tone moves in long warm waves of sound, mounting, as waves will, to a periodic climax.

The third movement is a setting of the 23rd Psalm and draws on both soprano and tenor soloists additional to the chorus. At the words, "Yea, though I walk through the valley of the shadow of death, I will fear no evil", an unquiet spirit pervades and agitates the music. This is intensified by the restless independence of the orchestral accompaniment. Yet at no point is the writing loosely constructed. Nothing is irrelevant, all is taut and integrated, like the prelude, into an almost fierce concentration. As a consequence the spirit of resignation at the end of the movement is particularly

telling, and, furthermore, throws into strong relief the brilliance of the fourth movement, which opens Part II.

The words "Lux perpetua" have an extraordinary significance in 'Hymnus Paradisi'. There is light everywhere; shafts of it gleam and glow even in the most sombre utterances. In the Sanctus, which now opens, it becomes dazzling. The text is two-fold, "Sanctus . . . pleni sunt coeli . . ." being coupled to the 121st Psalm (beginning, "I will lift up mine eyes unto the hills"). At the opening a women's chorus and three trumpets clash in vivid syncopated rhythms. The short phrases, with steeply-marked dynamics and strong accentuation in voices and instruments, strike sparks from one another. Then the rhythmic impulse becomes more lithe, the melodic lines longer and the tonal strata more richly varied. Soloists, semi-chorus and full chorus combine, with superb splendour of orchestral colouring, in a texture of such radiancy that the movement becomes the crown of the whole work.

The words of the fifth movement are taken from the Burial Service, "I heard a voice from heaven, saying unto me, Write". The choral structure is the most directly harmonic so far (though the chording is strangely elusive), and the orchestral accompaniment is touched in with a sparing hand. Intimate and subdued, it forms an ideal stretch of quietness between music of greater stature.

The last movement, 'Holy is the true light', is in some respects the most interesting and satisfying of all. The first sixty bars are built on a sustained pedal B \flat , and this persists long after the voices have entered. The melodic strands, both choral and orchestral, that weave themselves above the bass are of astonishing freedom and suppleness. (The activity of the alto line is worth special study as a stimulating contrast to that found in some established choral works.) There is great power in the music, with immense climaxes; but the end comes after a long and lovely slant to quietness, in perfect tranquillity.

How does the work strike a choir at first acquaintance? "Difficult, decidedly difficult", is the reaction. (I never cease to be quietly amused at the guarded, not to say suspicious, manner in which my own choir tastes a new work. In the case of 'Hymnus Paradisi' this state of preliminary caution lasted rather longer than usual.)

It has always been my belief that in learning a new choral work any choir, if details of interpretation are insisted upon from the first, will master its difficulties and grasp its shape much more quickly than if notes are learnt and interpretation imposed later. I admit,

however, that during the earlier rehearsals of 'Hymnus Paradisi' it was often imperative to get down to the dull but necessary business of teaching notes. For the average chorister Howells's intervals are difficult to grasp at first sight, and the complexity of the musical thought on certain pages is so sustained that for a time the task was daunting to the less stout-hearted. But once the singers began to master the unusual intervals in their own part, and to accept the unexpected harmonies of which they were constituents, they felt the strong compulsive rhythm which impels the music and the interest of the melodic line which was now in their possession.

There is abundant evidence that Howells has had close practical experience of the technical problems of amateur choirs. In certain passages where the singers are bound to find difficulty in maintaining correct pitch and accurate chording he underpins the vocal parts with orchestral support—circumspectly, so that the tone is not neutralized or spoilt. At the final rehearsal there was a feeling of immense relief when the choir first experienced the support of the orchestra. The most persistent difficulties vanished; confidence rose with a bound and carried us all forward with new strength.

Personally I found that the music, once learnt, did not fade away in the mind's lumber-room of half-forgotten things but that it had imprinted itself upon the memory for ever. Some would maintain that the effort of memorizing any difficult composition would in itself make an indelible impression, but I cannot agree. Like other conductors, I have memorized *for the time being* a great quantity of complicated music, but much of this has faded almost completely. Not so with 'Hymnus Paradisi'. There it is in the background of the mind, ready to be called up in a flash, clearly and brightly delineated.

That the choral writing in a composition by Herbert Howells would be distinguished could be taken for granted—that every voice would have a line to sing which had an independent life of its own. But the matter goes deeper than that. Howells is highly sensitive to the subtle possibilities of vocal tone. It is not merely the common-sense business—not universally observed—of writing in the most effective part of each voice, or the equally laudable device of giving a momentarily important line to one vocal part rather than another. There is the realization that a voice is a personal thing, and that intelligent singers are capable of a wonderful alchemy, producing sounds with an infinite range of vocal colour. I think that is one of the most fascinating and valuable technical aspects of 'Hymnus Paradisi'.

"Rather too many notes", is a thought that occurs and recurs, carrying with it the implication that a blue pencil might clear away some of the difficulties. What kind of difficulties? If those of performance, then let us insist upon more rehearsals (very expensive in regard to the orchestra, I admit, but as the work becomes familiar to our players that particular problem will tend to disappear). If those of hearing, then it would be wise to reserve judgment. I believe it correct to say that most performances, up to the present, of Howells's masterpiece have been given in buildings which suffer from acoustical shortcomings of one sort or another. Let 'Hymnus Paradisi' be heard in a hall that gives genuine clarity of sound. I have no fear for the result.

DR. GRIERSON'S LIFE OF TOVEY

By J. DOUGLAS H. DICKSON

IT is fortunate that this biography of Donald Francis Tovey* should have been entrusted to Mary Grierson. Not only did Dr. Grierson enjoy close contact with him as Reid Professor of Music in Edinburgh from 1914 until his death in 1940, but also—on a survey of his whole life as set forth by her—it becomes clear that in Edinburgh he realized himself as a great artist more fully than at any time elsewhere.

The biography links in a continuous picture of enthralling interest two phases of Tovey's life, the first in the South and the second in the North. To many in the South he seemed to disappear below the horizon when he left for Edinburgh in 1914. His return to London for concerts during the years 1929-32 was largely overshadowed by his reappearance in 1935 as the author of the 'Essays in Musical Analysis'. This biography puts the Essays in proper perspective, and should be a startling revelation of his achievements in Edinburgh, to which the Essays were only introductory remarks. To those in Edinburgh it reveals the build-up of his earlier years which made those achievements possible, and of which they were perhaps the real fulfilment.

Dr. Grierson, on her part, has been fortunate in having as a subject one who was himself a voluminous letter-writer, who enjoyed the friendship of many fine correspondents and who, throughout his life, was watched over by one who wrote in unmistakable terms what she felt was for the good of his health, his career and his compositions. To create a coherent and convincing picture by excerpts from letters is not such a simple solution of biography as it may seem, and Dr. Grierson has succeeded in a task—difficult and delicate in this case—most admirably. Not unnaturally in the period of his Reid Professorship, under which she graduated and to which as a colleague she contributed so much, her narrative—in the earlier period sometimes confined to terse and telling asides—becomes more personal and acquires a verisimilitude attainable only by an eye-witness and active participant. And she has avoided the pitfall of hero-worship to a degree astonishing when her self-effacing devotion to her beloved Professor is recalled.

* Donald Francis Tovey: *a Biography Based on Letters.* By Mary Grierson. (Oxford University Press. 1952. 21s.)

In the Preface she warns us that this is not a comprehensive biography, and expresses the hope that it may be of use on some future occasion in assessing Tovey's place among the great musicians of the century. But it is disappointing that, in the Envoi, she is content merely to illustrate facets of his personality, and attempts no solution of the problem he undoubtedly presents, for she had a unique observation-post. But should the problem not be tackled now? Tovey's writings are known all the world over. His music, with other music of the early decades of this century, may have to wait for revival. His playing and conducting are still fresh in the memory of many but, in the tragic absence of any gramophone recordings, will soon become only a legend too readily discredited by a later generation. Inevitably, any assessment of him, if delayed too long, will be based on his extant writings and, in an ultimate analysis, he will come to be regarded merely as a great musicologist.

Tovey disclaimed any title to musicology. "As a musicologist, I am nothing but a popularizer . . . whom even the *Encyclopaedia Britannica* had to select for that reason rather than for any special knowledge." . . . "So far my only contribution to real musical scholarship is my edition and conclusion of Bach's '*Kunst der Fuge*'". And R. C. Trevelyan declares: "It was the general principles of creative art with which his mind was full. I seem, indeed, to have learned more from him than from any other theorist about art, and that perhaps because he was, in a sense, so little of a theorist."

By nature, Tovey was a musician to whom music came "as naturally as the leaves to a tree". But nature also endowed him with a high-powered intellect and a vast storage capacity. A creative mind teeming with ideas may, to some extent, be crushed by an over-weight of intellectual luggage—become a palimpsest that can take no script fresh and unblurred. For such a mind Oxford was possibly not the best nursing mother, and one can imagine him, like Wordsworth at Cambridge, feeling the need for a larger air to set his creative powers free. It may be that he dreaded the effect of too much learning and doubted his power to resist its allurements. "Tu sais que les musicologues en général me font toujours peur", he writes to Casals; and many who were in daily touch with him would confirm how often, when his advice was sought on some technical point, he would brush it aside as a triviality and plunge into glorious generalities like a great wind blowing, "all the stars to flare". And yet, on some other occasion, with that "electric aptitude for seizing analogies" of which Thomas de Quincey speaks, he would jump at some technical point as a take-off for a

discursive flight which he obviously enjoyed and could not resist as an opportunity for intellectual athleticism.

Even his jests may have been an unconscious mask for that underlying dread. His youthful and occasionally pompous marginalia often bear super-marginalia of later date, amusingly "debunking" the originals. And the writer has heard him, on more than one occasion, draw the distinction between playing "like a poet" or (with an engaging smile) "like a mere professor". This remark (with its implications) was vividly illustrated at one of his Sunday evening concerts in Edinburgh. The programme consisted of three pianoforte sonatas by Beethoven. Tovey's few remarks before the first two became so extensive that he had only time to apologize for saying nothing before the third. Discounting the possible effect of this upon the audience, the musical result, to one member of it at least, was that the first two sonatas were displayed like lantern slides on a lecturer's screen, each point in the introductory remarks being emphasized not only in the playing but also with a sideways turn of the head to see if the audience had noted it. When he came to the third sonata—the Waldstein—it was a poet who played, and (in the words of the critic of the 'New York Telegram' quoted by Dr. Grierson), "one obtained the strange assurance that so might Beethoven have proclaimed it himself".

All Tovey knew went into his music and was used creatively. One may fancy that his love of watching the stars through his telescope, his astronomical rambles with Albert Einstein and his mathematical discussions with Professor Aitken became sublimated in the wonderful effect he evoked from the ordinary choral and orchestral resources of Edinburgh at the words "über Sternen muss er wohnen" in the finale of the Ninth Symphony, or in the astonishing suggestion of infinity and nothingness he extracted from the single long note—held on for an almost incredible duration—at the opening of the "Representation of Chaos" in Haydn's 'Creation'.

His profound study of Beethoven affected in no small degree—however unconsciously—his playing and production of Beethoven's works. Often one could trace the realizations in practice of his known views on the subject. The writer remembers remarks of Tovey's that Beethoven pianoforte sonatas were to be regarded as extemporizations, no doubt revised with the usual struggle for perfection, but still "sketchy" in detail, leaving much to be imagined by the player; also that Beethoven was constantly experimenting in the new colour possibilities of the pianoforte; that the sonatas seemed to be crying out for orchestration and yet reducible

to no such transcription, being conceived for the tonal colours only a pianoforte could give. His playing of the sonatas exemplified this. There was an astonishing effect of inspired improvisation, of immediate creation, and a startling variety and fullness of texture and colour, qualities so often lacking in players whose thought overcasts spontaneity and who treat the instrument in the knowledge of the technique developed by later composers.

Knowledge thus assimilated into creation was no bugbear to him. All his work was enormously enhanced by it. He only feared and fought against knowledge that never gets farther than striking sparks out of itself, a blanket smothering creative power.

His compositions—which, with the exception of the violoncello concerto, the completion of the opera and a few minor items, are of earlier date than the Edinburgh period—must wait for revival before they can be properly appreciated. But it is possible that the fuller enfranchisement of spirit which he attained in Edinburgh would, if he had found time and been spared longer life, have resulted in works of greater general appeal. Doudan, writing of the imagination of the man of letters, somewhere says: "He does not look at things exactly with his own eyes; he has not merely his own impressions; you could not recover the imagination which was once his; 'tis a tree on which has been grafted Homer, Virgil, Milton, Dante, Petrarch; hence, singular flowers which are not natural any more than they are artificial." Perhaps these early compositions of Tovey's suffer in popular appeal for that reason. But it is false to imagine that, in them any more than in the violoncello concerto, the composer "sought through his reason to make a synthetic beauty". The writer cannot recollect any performance of Tovey's works which failed to carry an audience with it, despite the unusual length of some of them. After a performance of the early pianoforte quintet, a powerful work of four long movements, the last consisting, as Tovey used to say, mainly of one peroration after another, an enthusiastic listener remarked to an exhausted performer that he "hadn't noticed it was long". It is, indeed, paradoxical that Tovey, who so often extolled the marvellous terseness of the classical masters, was himself so enormously expansive—the *locus classicus* being his violoncello concerto, which contains one of the longest and one of the shortest movements in the whole repertory of concertos. That was, to some extent, due to his material, for his closes always seem to arrive with perfect punctuality. But he was conscious of this. On being told that someone, carried away by the magnificent conclusion of his symphony, had exclaimed: "Well, Tovey *does* know *how* to end a work", he remarked—in

mock—solemn voice, his eyes gleaming with humour—"How—if not when!"

It may be hoped that this biography will help to bury certain unreasoning animosities which even now his memory seems to revive. No one can question his greatness, but he deserves the magnanimity he always showed to others. His friend Maurice Baring, in his "declaration of literary baggage", quotes this piece of wisdom rediscovered in the work of John Oliver Hobbes:

A false success made by the good humour of outside influences is always peaceful; a real success made by the qualities of the thing itself is always a declaration of war. The man whom one praises with one's tongue in one's cheek is negligible; at any moment one can cease praising and he must collapse. The man who continues, whether he be praised or blamed, is a mark for violent and unreasoning animosity; not because he is hateful as an individual, but because he represents that something immortal and defiant which men fear in themselves and call their own souls.

Dr. Grierson, when writing about Tovey's work for the Associated Board's edition of Beethoven's sonatas, says that, "The prefaces to each individual sonata gave Tovey a great deal of trouble because of the insistence of the Associated Board that they should be as short as possible". This is hardly accurate.

Tovey's first idea was to preface each sonata with a bar-by-bar analysis which in some cases—for instance the big C major, Op. 2, No. 3—would run to about 5,000 words. Obviously this was not practical, and the Associated Board told Tovey so. Thereupon it was decided to issue these invaluable analyses in a separate volume, 'A Companion to Beethoven's Pianoforte Sonatas'. Tovey then wrote his prefaces to each sonata, which were welcomed with delight by all concerned; and the length of these players' prefaces was never criticized. Forewords so enlightened and so full of wisdom and practical help are a wonderful achievement and, to my mind, they make the edition unique.

HAROLD CRAXTON.

AN ENGLISH "CAPUT"

BY FRANK LLEWELLYN HARRISON

NOT the least surprising aspect of Manfred Bukofzer's brilliant solution of the problem of the *cantus-firmus* in the *Caput* Masses by Dufay, Okeghem and Obrecht—see his 'Studies in Medieval and Renaissance Music' (London, 1951)—is the English background of the plainsong melody on which they were based. The antiphon 'Venit ad Petrum', which contains the melody as a concluding melisma on the word "caput" has not been found in the music of the Roman, Ambrosian or Mozarabic rite. The form of the melisma which corresponds most closely to the *cantus-firmus* of the Masses is found in a manuscript Sarum Processional of the fourteenth century,¹ and there are closely related versions in other Sarum Processionals of the time.² The only other occurrences of the antiphon which have been noted are in French manuscripts, among which that in a Missal of the thirteenth century now in Paris shows the closest affinity with the Sarum version.

The adoption by Dufay of a *cantus-firmus* based on an antiphon of Sarum use has led Professor Bukofzer to suggest that he may have appropriated the tenor from a hypothetical earlier *Caput* Mass by an English composer. There does, in fact, exist an English composition of the fifteenth century which, though not a Mass, has a tenor *cantus-firmus* based on the *Caput* melisma. It was written later than was Dufay's Mass, but its discovery provides concrete evidence of the use of this *cantus-firmus* by an English composer, and has some interest in view of the English characteristics in Dufay's composition which Professor Bukofzer has discussed.

The composition in question is a *Salve Regina* by Richard Hygons contained in the Eton College choir-book (Eton College MS 178), which may be dated c. 1500. It appears to be the only work of this composer extant. Hygons is mentioned under the name of Richard Hugo as the first recorded organist of Wells Cathedral.³ The Chapter Act Book of the cathedral records his being given a grant for life under the date of May 2nd 1487, "for his diligence

¹ Brit. Mus. Harley 2942, fol. 48-48v. Facsimile in Bukofzer, *op. cit.*, Plate 7.

² E.g., Sarum Processionals, Dublin, Marsh's Library, Z.4.2.20; Bodl. Rawl. liturg. d.4.; Lambeth 438.

³ J. E. West, *Cathedral Organists* (London, 1899), p. 83.

and good service", and the taking over of his duties by Richard Bramston on July 23rd 1507.⁴

Of the thirty polyphonic antiphons in praise of the Blessed Virgin which have survived complete in the Eton manuscript fourteen are settings of the *Salve Regina*. The text is that of the *Antiphonale Monasticum*⁵ as far as the word "ostende". Thereafter the Eton settings trope the exclamations "O clemens, O pia, O mitis", and "O dulcis Maria, salve" with verses of four lines each⁶ in the following manner:

Virgo mater ecclesiae,
Aeterna porta gloriae,
Estos nobis refugium
Apud Patrem et Filium.
O clemens!
Virgo clemens, virgo pia,
Virgo dulcis, O Maria,
Exaudi preces omnium
Ad te pie clamantium.
O pia!

Funde preces tuo nato
Crucifixo, vulnerato,
Et pro nobis flagellato,
Spinis puncto, felle potato.
O mitis!
Dele culpas miserorum,⁷
Terge sordes peccatorum,
Dona nobis beatorum
Vitam tuis precibus.
O dulcis Maria, salve!

The history of these verses and of their connection with the antiphon is not without some musical interest since their association with it gives rise to some recurring features in the form of those polyphonic settings which use the troped text. Peter Wagner has pointed out that the Hartker Antiphoner (St. Gall MS 390-391)⁸ contains the *Salve Regina* with three verses in the Office of the Annunciation in writing and neums of the thirteenth century.⁹ During the next three centuries the antiphon, with or without the attendant verses, seems to have had increasing use, both liturgical and extra-liturgical. In 1239 Gregory IX ordered it to be sung in the Papal chapel on Fridays at the end of Vespers.¹⁰ The fact that an encyclical letter of the Minister-General of the Franciscans, John of Parma, mentions the four final antiphons in 1254 indicates that they were by that time generally accepted in the Roman liturgy.¹¹ According to Leclercq, the extra-liturgical use of the

⁴ W. P. Baildon, ed., *Calendar of the Manuscripts of the Dean and Chapter of Wells* (Historical Manuscripts Commission, 1914), Vol. II, pp. 104, 205.

⁵ Tournai, 1934, p. 176.

⁶ U. Chevalier, *Repertorium Hymnologicum*, No. 21818; cp. G. M. Dreves, *Analecta Hymnica*, Vol. XXIII, p. 57.

⁷ This verse appears in two of the Eton settings. It replaces the third verse in Wylkynson's five-part setting, and follows it in Hampton's. The others conclude with "O dulcis Maria, salve" after the third verse.

⁸ Facsimile in *Paléographie Musicale*, Second Series, No. 1 (Solesmes, 1900), p. 10.

⁹ Introduction to the *Gregorian Melodies* (London, 1901), p. 140.

¹⁰ *Vita Gregorii IX* in Muratori, *Scriptores*, Vol. III, p. 582b.

¹¹ S. J. P. Van Dijk, review of J. Maier, *Beiträge zur Geschichte der Marienantiphon Salve Regina* (Regensburg, 1939) in *Ephemerides Liturgicae* LV, 1941, p. 99.

antiphons took the form of a service for lay communities which should mark the close of the day's duties by the singing of an antiphon in honour of the Blessed Virgin. The organizing of fraternities to foster this custom is recorded at Antwerp in the fourteenth century and at St. Magnus, London Bridge, in 1344.¹²

In the liturgy of the Dominicans *Salve Regina* was sung in procession at the end of Compline on every day of the year except the Wednesday, Thursday and Friday of Holy Week. "At the opening notes of the *Salve* the entire community fell to their knees and remained kneeling until the word *Salve* had been finished; then, arising and joining in the singing, the friars left their places and formed in procession behind the two acolytes, who led the way to the outer church or the church of the laity. As each one passed the large crucifix between the choir and the outer church he bowed his head."¹³

The troped form of the *Salve Regina* is found in Books of Hours of the Brigittine order.¹⁴ A fifteenth-century Brigittine Book of Hours without music,¹⁵ which belonged to Syon Abbey, Isleworth, Middlesex, contains varying tropes for the antiphon for the vigils of various feasts. It prescribes that on the vigil of Easter it is not to be troped, but is to conclude with *Alleluya*. The verses "*Virgo mater ecclesiae*" are assigned to the vigils of St. John the Baptist, SS. Peter and Paul, St. Augustine and St. Michael the Archangel.

In the English liturgies the *Salve Regina* was in use about 1266, when it was sung at Westminster daily after Compline.¹⁶ The troped version is found in some English liturgical manuscripts of the fourteenth and fifteenth centuries.¹⁷ By the time that printed service books began to appear it seems to have been in general use. With a varying number of verses it occurs in the Sarum Horæ of 1498, the Prymers of 1543 and 1548 and the Processional of 1555.

When plainsong compositions were troped it was not uncommon for the trope to be performed by a soloist, the original text and music being sung by the choir.¹⁸ That this manner of performance was applied to the *Salve Regina* is shown by the description in the

¹² H. Leclercq, article *Salve Regina* in *Dictionnaire d'Archéologie Chrétienne et de Liturgie*, Vol. XV, col. 719.

¹³ W. R. Bonniwell, *A History of the Dominican Liturgy* (New York, 1944), p. 161.

¹⁴ e.g. Trinity College, Dublin MS.L.1.13, of continental origin, with music. The order was founded by the Swedish Saint Birgitta (1303-73).

¹⁵ Bodl. Auct. D.47.

¹⁶ J. B. L. Tolhurst, *Introduction to the English Monastic Breviaries in The Monastic Breviary of Hyde Abbey*, Vol. VI (London, The Henry Bradshaw Society, 1942), p. 130.

¹⁷ e.g. Sarum Processional, Bodl. Rawl. liturg. d.4.

¹⁸ O. Ursprung, *Die Katholische Kirchenmusik* (Potsdam, 1931), p. 69.

Ordinal and Customary of St. Mary's Abbey, York, of c. 1400.¹⁹ After Compline the cantor, standing and turned towards the altar, began with "Salve". The choir sang from "*regina misericordiæ*" to "*ostende*" and, then rising, stood bareheaded, faces turned to the altar. Then came the "three usual verses", the first being sung by a novice, followed by the singing of "*O clemens*" by the choir. After the singing of the second verse by a member of the order, the choir sang "*O pia*". During the singing of the second verse the cantor enquired of the Abbot by a sign if he desired to sing the third verse. If the Abbot declined the cantor sang it himself; if the Abbot was not present the verse was sung by one of the senior members of the order. Finally the choir sang "*O dulcis Maria*".

In addition to the monastic and lay observances, the custom of the evening antiphon to the Virgin was adopted by educational foundations of the fourteenth and fifteenth centuries. As early as 1340 Robert de Eglesfield's statutes for Queen's College, Oxford,²⁰ ordered the singing of an antiphon to the Virgin after High Mass and after Compline. The foundation provided for chaplains, clerks and "poor boys" who were to act as choristers. The antiphon^{20a} '*Gaude virgo salutata Gabriele nuntio*' was to be sung each evening antiphonally in chapel. On Fridays it was replaced by *Salve Regina*, with the verses, and on Saturdays by '*Benedicta es caelorum regina*,' sung by the chaplains, choir and fellows. The statutes of Balliol College,²¹ also of 1340, required the singing of '*Benedicta es caelorum regina*' on Fridays at Vespers by the Master, fellows and scholars.

William of Wykeham's statutes for Winchester and for New College, Oxford (1400) made provision for chaplains, clerks and, in the case of Winchester, for sixteen "poor boys" as choristers, but did not prescribe the performance of an evening antiphon.²² That the observance was, however, fairly general in the fifteenth century appears from the statutes of the Oxford Halls, whose students were required to be present at the singing of the antiphon in hall on Saturdays, and in the Church of St. Mary the Virgin immediately

¹⁹ ed. Laurentia McLachlan, O.S.B. and J. B. L. Tolhurst (London, The Henry Bradshaw Society, 1936), Vol. I, p. 27.

²⁰ The Statutes of Queen's College, Oxford, p. 27, in *Statutes of the Colleges of Oxford*, printed by desire of H.M. Commissioners . . . (London, 1853).

^{20a} "Canticum" in this case. Elsewhere "antiphona" (= "antham"—see the King's College Inventory referred to below) is used as a general term, although the texts are in some cases actually in the form of the sequence.

²¹ The Statutes of Balliol College (London, 1853) p. xvi. The antiphon is named in the statutes of 1507, *ibid.*, p. 9.

²² The Statutes of Winchester College, printed by desire of the Commissioners . . . (London, 1855); The Statutes of New College, Oxford (London, 1853).

after the first stroke of curfew on the five vigils of Our Lady.²³ The singing of an antiphon at these same times was prescribed for the pupils of the Schools of Grammar, Song and Writing of Jesus College, Rotherham, which was founded in 1483.²⁴

It may be assumed that where the whole community took part in the singing the antiphon was sung in plainsong. The choral foundation was not always separated from the charitable provision for poor boys, who at Queen's and at Winchester were expected to wait in hall as well as to act as choristers. The Eton statutes, however, provided for sixteen choristers in addition to seventy scholars, thirteen poor boys, and the "pueri commensales." Correspondingly, the performance of an antiphon to the Virgin was required daily of the scholars at the end of their studies, as well as of the choir in chapel at the close of the day.

The singing of an antiphon by the choir every evening was prescribed in the statutes of both of Henry VI's foundations of King's College, Cambridge (1443) and Eton (1444).²⁵ In each case the Founder used the expression "*meliori modo quo sciverint*," which was interpreted at Eton to mean the most elaborate polyphonic technique of the period. No particular antiphon was named in the King's College statute, but the Eton statute specified that the *Salve Regina*, with its verses, was to be sung during Lent; and at other times, and on feast days during Lent, another antiphon to the Virgin. In addition the Eton statute laid down that at no time should less than sixteen boys take part in the singing, and that the places of absent choristers should be filled by scholars.

The index of the Eton choir-book shows that it originally contained sixty antiphons. Besides the *Salve Regina*, of which there were sixteen settings, the texts which were set most often are 'Gaude flore virginali' (eleven settings), 'Gaude virgo mater Christi' (three), 'Ascendit Christus,' 'Gaude virgo salutata' and 'O Regina caelestis gloriæ' (two each). It is clear that the collection was intended to provide a complete yearly cycle of antiphons to the Blessed Virgin, with special attention to her important feasts. The corresponding repertory for King's College has not survived, but it seems likely that it was included in the "5 greate bokys coverde wyth rede lether conteynyng the most solemne antems off 5 partes" listed in the "inventarye of the pryke songys longynge to the Kyngys

²³ ed. S. Gibson, *Statuta Antiqua Universitatis Oxoniensis* (Oxford, 1931), p. 575.

²⁴ A. F. Leach, *Educational Charters and Documents 598-1909* (Cambridge, 1911), p. 432.

²⁵ J. Heywood and T. Wright, *The Ancient Laws of the Fifteenth Century for King's College, Cambridge, and for the Public School of Eton College* (London, 1850).

College in Cambryge" in 1529 (See 'The Ecclesiologist,' XXIV, 1863, p. 100). Another set of part-books in the same inventory contained a mixed collection of Masses, antiphons, Magnificats and settings of the *Nunc Dimittis*. Of the eight composers mentioned seven also contributed to the Eton manuscript.

Among later college foundations, William Waynesflete's statutes of 1479 for Magdalen College, Oxford, desired the fellows, scholars and members of the chapel to sing an antiphon "*devote per notam*" in hall on Saturdays and on vigils of the feasts of the Virgin.²⁶ The splendour of Wolsey's foundation of Cardinal College was reflected in the elaborate arrangements for its liturgical observances, which were set forth in five of the statutes of 1527. Three antiphons were to be sung daily after Compline, one to the Trinity, one to St. William²⁷ and one to the Blessed Virgin. In addition the choristers, accompanied by some of the chaplains and clerks, were to return to the chapel each evening "at the seventh hour" and sing the *Salve Regina*.²⁸ The expression "*intortu cantu*" is used in both contexts, as also in Henry VIII's statutes which replaced those of Wolsey in 1532, where it is explained in the phrase "*quem pricked appellant*." The continuity of the tradition of the evening antiphon in educational foundations from the plain-song of the mid-fourteenth century to the choral polyphony of the fifteen-thirties²⁹ emphasizes the important part played by the collegiate choirs in the history of English choral music.

The earliest polyphonic settings of the *Salve Regina* were composed during the first decades of the fifteenth century. It does not appear in the Old Hall manuscript (c. 1420), in which settings of antiphons to the Virgin form but a small part of the repertory. The Bologna manuscript Liceo Musicale 37, which has been dated c. 1430,³⁰ contains three settings of *Salve Regina*, one of which is by Leonel Power. Power, who is also represented in the Old Hall manuscript, sets the troped version of the antiphon.³¹ It is remarkable that the trope is included in every English polyphonic setting of the *Salve Regina* which has come to light dating from this time until the Reformation. On the other hand, the use of the trope in

²⁶ The Statutes of Magdalen College, Oxford (London, 1853), p. 54.

²⁷ William Fitzherbert, Archbishop of York, died in 1154, canonized in 1226.

²⁸ The Statutes of Cardinal College and of King Henry VIII's College, Oxford (London, 1853), p. 57.

²⁹ The antiphon is prescribed once more in the statutes of St. John's College, Oxford, founded by Sir Thomas Whitelin 1555.

³⁰ H. Bessler, *Bourdon und Fauxbourdon* (Leipzig, 1950), p. 13.

³¹ G. de Van, *Inventory of Manuscript Bologna 37*, in *Musica Disciplina* II, 1948, pp. 250-251.

polyphonic settings by continental composers seems to be quite exceptional.³²

In the setting of the trope the verses are almost invariably sung by a trio or duet and the exclamations by the full choir, a method which corresponds to the plainsong practice described in the Ordinal of St. Mary's Abbey, York. The division of the text at the beginning of the verses adapts itself naturally to the change from perfect to imperfect time which had been an established procedure in the isorhythmic motet of the fourteenth century and was continued in the design of many compositions in the fifteenth century. Eight of the fourteen surviving complete settings of the *Salve Regina* in the Eton manuscript change from triple to duple time at the beginning of the verses, and each returns to triple time at the last or next-to-last section.

In the seven settings³³ which are based on a *cantus-firmus* it is interesting to observe how the composer adapts the "*cantus prius factus*" to the form of the text. Since the function of the tenor is to act as the backbone of the writing for the full choir, its appearances in the second part of the text are always confined to the exclamations. On the other hand, the disposition of the *cantus-firmus* in relation to the first half of the text is variable; no two cases agree exactly. Clearly, each pre-existent melody posed its own particular problem of adaptation to a text of which the two sections are so markedly different in form.

| Salve Regina settings with tenor C.F. in Eton 178 | | | | | |
|---|-------------|------|---|---|---|
| No. | Composer | Pts. | Salve-ostende | Virgo mater .. | |
| 15 | Wylkynson | 9 | I in $\frac{3}{4}$ and $\frac{4}{4}$; II in $\frac{4}{4}$; III in $\frac{3}{4}$ | | Statement II is in Triplex part. |
| 20 | Browne | 5 | I in $\frac{4}{4}$ | II in $\frac{4}{4}$ | |
| 22 | Sutton | 7 | I in $\frac{3}{4}$; II in $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{4}$; III in $\frac{3}{4}$ | | Sections in $\frac{4}{4}$ do not use C.F. |
| 23 | Hacomplaynt | 5 | I (a b) in $\frac{3}{4}$ | II (a) in $\frac{3}{4}$ | |
| 24 | Howchyn | 5 | I in $\frac{3}{4}$ | II in $\frac{4}{4}$ and $\frac{3}{4}$ | Statement II omits the first repeat. |
| 27 | Hygons | 5 | I in $\frac{4}{4}$ | II in $\frac{4}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ | |
| 28 | Browne | 5 | I in $\frac{3}{4}$ | ii in $\frac{3}{4}$; II in $\frac{4}{4}$ | ii = first five notes of C.F. |

³² An example is the early setting by H. de Salinis in the Bologna manuscript. Two extracts are printed in E. Dannemann, *Die Spätgotische Musiktradition in Frankreich und Burgund vor dem Auftreten Dufays* (Baden, 1936) pp. 123-124. Complete transcription in A. Schering's *Geschichte der Musik in Beispielen*, No. 31.

³³ In addition, Lambe's setting uses the Sarum plainsong melody of the antiphon freely as melodic material, not confined to the tenor part.

As the table shows, the cantus-firmus straddles the main division of the text in two cases, in both of which it has three statements. In Hacomplaynt's setting the first half of the tenor melody returns in the final exclamation, the tenor of "O clemens" and "O pia" having made no reference to it. In his second setting Browne restates the five opening notes of his theme as the tenor of "O clemens" and then uses a complete statement for the two remaining exclamations.

In setting down the Caput melisma as a *cantus mensuratus* Hygons keeps the pitch of the plainsong melody, and accordingly the clef C³. The countertenor is in the same clef and of virtually equal range, namely *e-b'*, the *e* occurring only once, while the tenor's range, including sections without cantus-firmus, is *f'-b'*. As is usual in the five-part compositions in the Eton collection the clef of the Medius part (C¹, with the range *d'-f''*) is a fifth above that of the tenor, that of the Superius³⁴ is an octave above (G¹, with the range *f'-c'''*), and that of the bass, a fifth below (C⁴, with the range *c-e'*). The ranges of the parts obviously imply transposition, a practice which must be left for treatment in another context, as may a discussion of the relation between the tenor and the other voices, and the rhythmic and melodic style of the sections without cantus-firmus.

Having used one statement of the cantus-firmus for the first-half of the composition, Hygons continues in perfect time for the first verse and the first exclamation, using for the latter the first phrase of the cantus-firmus. He sets the second verse and the second exclamation in imperfect time and, omitting the repeat of the first phrase of the melisma, bases the second exclamation on its second phrase. This is the only part of the cantus-firmus to be in imperfect time, the third verse and the final exclamation being set in perfect time.

For the sake of comparison Hygons's *cantus mensuratus* is here given alongside the plainsong³⁵ and the tenor of Dufay's Mass. The note-values have been reduced to one quarter of those in the original notation. The most striking feature is the agreement in phrasing, which extends in one case to the subdivision of a phrase (Hygons II 2, Dufay II 8)³⁶. The only differences are in the repeats and in one ending of a phrase. The repeat of phrase *c* of the plainsong is observed in Dufay's second statement (II 31-36) but not in his first,

³⁴ This term is not used in the manuscript, where the highest part is not usually designated. The only exception is Wylkynson's nine-part *Salve Regina*, where it is called *Quatruplex*, corresponding to the "quatreble" of the English theoretical treatises of the period.

³⁵ Bodl. Rawl. liturg. d. 4, fol. 61v-62.

³⁶ I and II represent the statements of the cantus-firmus; the numbers refer to the bars.

nor in either statement of Hygons's version. Apparently Hygons found the complete melisma too long for his setting of the three exclamations, so he omitted the repeat of phrase *a* in his second statement. At a point where Dufay's second statement differs from his first in extending a phrase by one note to a cadence on *a* instead of *g* (II 36, cp. I 52-53) Hygons makes no change (II 18-19, cp. I 45-46). Dufay varies his second statement at another place (II 16) by attaching the initial note of the repeat of phrase *b* to the end of its first statement.

A comparison of the two *cantus-firmi* at the point just referred to also shows one of the few slight differences between their actual notes. In general, repeated notes have no significance in a tenor derived from plainsong. However, the divergence may be worth noting in this case because the repeated *d*'s are an essential feature of this phrase of the plainsong melody, and also because the plainsong versions are not themselves unanimous on their number. Three seem to be normal in Dufay's tenor (I 31-32 and 43-44, II 16-17 and 24-25), two in Hygons's (I 27 and 38, II 13-14). In the first phrase Dufay repeats a *d* (I 11-12) about which all the plainsong versions mentioned agree, but which does not recur in his version, nor does it appear at any of the corresponding places in Hygons's tenor. Curiously enough, the imperfect long at this point in Hygons's second phrase (I 19-20) must be divided in singing to provide for the word "et". The fact that Hygons disregarded this requirement of the text seems to strengthen the possibility that his plainsong source had a single *d* at this point. Finally, the repeat of the second note of phrase *c* shows Dufay to be in agreement with our manuscript and with the later printed service-books, while its omission by Hygons agrees with the other manuscript sources.

Of more significance than these minute points of difference is the agreement of the *cantus mensurati* in the insertion of a *c* in the first ending of phrase *b*, presumably to fashion it to a cadence suitable for polyphonic treatment (Hygons I 35-36, II 11; Dufay I 40, II 22). The second ending of the phrase is provided with an *a* for the same reason (Hygons I 45, II 18; Dufay I 52), except where Dufay adopts a new division of the phrase in his second *cursus* (II 31). Similarly Hygons, in making a final cadence (I 5) where Dufay continues uninterrupted, adds a *b* to form an ending falling stepwise.

Again, in their internal rhythmic arrangement the measured versions are identical at some points, for example bars 24-26 and 28-32 of Hygons's first *cursus* are exactly paralleled in Dufay, as is practically all of phrase *b* in his second. The extent of the latter passage alone makes it unlikely that Hygons's treatment of the

melisma was arrived at independently of any other measured version. On the whole, its main difference lies in its greater rhythmic regularity, arising from the approximate balance in the lengths of the phrases and from the provision of appropriate first and second endings. It gives the impression of a folksong adapted to sacred purposes rather than that of a plainsong melody turned into a *cantus mensuralus*.

In view of the points of agreement which have been discussed it seems reasonable to assume that the relation between Hygons's measured form of the Caput melisma and that of the three Caput Masses is more than a coincidence. On this assumption, only two theories will fit the facts. Either Hygons modelled his *cantus-firmus* on that of the Masses,³⁷ or he followed an earlier, most likely English, composition which may also have served Dufay as a model. The probable dates³⁸ would agree with the former hypothesis, as would the recently discovered existence of a copy of Dufay's Mass in an English manuscript.³⁹ On the other hand, it is improbable that the composer should have resorted to a measured version by a continental composer of a plainsong theme which was current in the Sarum rite of the period. The second theory is more alluring, besides being inherently more plausible when one considers the comparative scarcity of continental music in English manuscripts of the fifteenth century and the continuity of the English musical tradition in the period. The probabilities are about equally balanced, and we must await the further evidence which may weigh down the scales on one side or the other.

³⁷ In that case Dufay's Mass would be the most likely model, since both he and Hygons keep the mode and pitch of the plainsong.

³⁸ Dufay 1450-60 (see the article referred to in the following footnote, p. 105); Okeghem c. 1470; Obrecht c. 1483-85.

³⁹ M. F. Bukofzer, *Caput Redivivum*, in *Journal of the American Musicological Society*, IV, 2, 1951.

Bodl. Rawl.
liturg. d. 4.
fol. 61v-62.

Hygons
I *a* 5
sal - ve. Ad te cla-ma-mus ex-su-les fi-li -

Dufay
I *a* 5 10

Hygons
II *a* 5
O cle -

Dufay
II *a* 5

H. *a* 10 15 20
i E - vae, Ad te sus - pi-ra-mus, ge-men-tes et

D. *a* 15 20

H. mensl

D. *a* 10

H. *cc* 25 *b* 30
flen-tes val- le. E - ia er-go, ad-vo-ca-ta

D. *cc* 25 30 *b* 35

H. 0 pi -

D. *cc* 15 *b*

H. *no - stra Ad nos con-ver-*
 D. *al O dul-*
 H. *te, Et Je- sum, no- bis*
 D. *cis Ma- ri-a sal-*
 H. *post hoc ex-si-li- um o- sten de.*
 D. *6 bars free*

*The *d* at this point does not appear in the other manuscripts which have been mentioned.

BACH'S PRELUDE ON 'ERBARM DICH'

BY PETER WISHART

NEARLY all the books on so-called History of Music tell us, with perfect truth, that Buxtehude's music had a great influence on the style of J. S. Bach, and that Bach's visit to Lübeck marked a great step on his road to maturity. There are numerous examples in organ works of similar methods and of conceivably unconscious borrowings by the younger composer from the older. One of Bach's more satisfying moments is surely the sudden overflow of melody released by the major chord at the end of the big slow "Leipzig" prelude on 'Nun komm der Heiden Heiland', and it is interesting that Buxtehude's prelude on the same chorale does just the same thing at the same point—even to the octave leap upwards—though, as the scale of the two preludes is quite different, Buxtehude's final melisma is shorter and simpler than Bach's.

Recently I have come across a more extraordinary similarity which clears up a much debated point about Bach's early prelude on 'Erbarm dich mein, O Herre Gott'. This lovely prelude is unique in Bach's organ works and, to my limited knowledge, in practically the whole of the baroque organ repertory. It is unique in that it uses repeated quaver chords as accompaniment to the minims of the unadorned chorale melody. I say chords, but the truth is that the counterpoint within the chords is, as may be expected, masterly, making great use of suspensions. All this is well known, and organists and others have often sought explanation for Bach's curious use of the organ in this particular prelude, effective though it turns out to be. (See a discussion in Terry's 'Bach's Chorals'.) The explanation is, after all, very simple and is to be found in Buxtehude's Cantata on the same chorale, which has recently been published for the first time by Bärenreiter. This cantata is in the form of a dialogue between soprano and bass, and ends with a chorale and extended Amen for four-part choir. As a whole the cantata is in no way exceptional. The particular part of interest to us, however, is the opening verse set for soprano and strings (violin, two violas and bass), which follows an instrumental sonata. This is the source of Bach's Chorale-Prelude. The soprano sings the chorale in minims and is accompanied by repeated chords in the strings exactly in the manner of Bach's chorale-prelude, with

many beautiful suspensions and passing modulations, though the harmony and tonal scheme differs from Bach's setting in detail. In fact, I think it is true to say that Bach's setting is on the whole a little superior in tonal organization and direction. Buxtehude's setting is in A minor, a tone lower than Bach's. Buxtehude does not begin with repeated chords, as does Bach, but with a short imitative passage, the instruments entering at different points; the chords start as the voice enters with the chorale melody. I do not propose to comment on the similarities and dissimilarities in detail of harmony and cadence, as these can be studied easily enough.

The explanation of Bach's curious organ-writing lies, thus, in the fact that the repeated chords are ideal string writing and similar accompaniments are quite usual in baroque concerted music. There can scarcely be any doubt that in this case Bach deliberately borrowed Buxtehude's texture for his chorale-prelude in view of the facts that (a) it is the same chorale; (b) the writing is unique in Bach's organ music. One can surmise that Bach, on his return from Lübeck, remembered Buxtehude's treatment and set himself an exercise on the "model" principle, which is such a common occurrence in the early training of all the great masters. The fact that Bach's setting is a more satisfying work of art shows once again that tonal and formal technique and proportion are more important matters than originality of idea.

THE PROBLEM OF 'TERAMINTA'

BY MOLLIE SANDS

IN the Royal College of Music Collection now lodged in the Department of Manuscripts at the British Museum is the eighteenth-century manuscript score of an opera called 'Teraminta'. This score (RCM 1020) is now catalogued as by John Stanley; his book-plate with a signature is on the inside cover, and his signature appears again on the fly-leaf with the title of the work, here erroneously given as 'Teramintas'.

When Gerald Finzi first looked at this work in the course of his researches he accepted it without question as an unknown and unpublished work by John Stanley. The style of the music and its high quality were consistent with what he had come to expect of this hitherto somewhat undervalued composer. Doubts were raised only when he tried to trace the previous history of RCM 1020. This score formed part of the Collection of Manuscripts of the Sacred Harmonic Society, purchased by the Royal College of Music on the dissolution of that Society in 1882 for £3,000. In the catalogue of that society, printed by W. H. Husk in 1872, the present RCM 1020 was attributed to Handel's amanuensis, J. C. Smith. Moreover, he then found in Add. MS 32378 a copy of the duet "No more I'll rove" from 'Teraminta', catalogued under "John Christopher Smith"—but in inverted commas, thus indicating at least a doubt.

What were the grounds for attributing 'Teraminta' to J. C. Smith, with or without inverted commas? There is nothing to be deduced in favour of either candidate from the format, handwriting, ink or paper of the manuscript itself. The only certainty, Dr. Schofield avers, is that the score once belonged to John Stanley, whether or not it was composed by him. Unless W. H. Husk possessed some unrecorded evidence in favour of J. C. Smith, it would seem that he based his attribution on the fact that J. C. Smith is known to have composed an opera called 'Teraminta', performed in November 1732, and that there is no record of any such opera ever having been composed by John Stanley.

'Teraminta', music by J. C. Smith and libretto by Henry Carey, was produced at Lincoln's Inn Fields on November 20th 1732. Two further performances only (November 23rd and November 30th)

are recorded by Allardyce Nicholl, and the work evidently had no great success. A typical preliminary advertisement was as follows:

At the Theatre Royal in Lincoln's Inn Fields on Monday November 20th will be performed a New English Opera after the Italian Manner called

Teraminta

Subscriptions continue to be taken in at Mr. Arne's at the Crown and Cushion in King Street, Covent Garden.

There is no mention of composer or librettist in this or other announcements but, in accordance with the usual practice, the libretto was published at the time of the first performance, giving names of author (Henry Carey), composer (J. C. Smith) and cast. The cast was as follows:

| | | |
|-----------|----|---------------|
| Gozanes | .. | Mr. Hussey |
| Xarino | .. | Mrs. Barbier |
| Ardelia | .. | Mrs. Chambers |
| Cratander | .. | Miss Jones |
| Teraminta | .. | Miss Arne |

It will be noticed that there was only one man in the cast. The leading man's part was sung by Mrs. Barbier, the alto. She had taken a male role as early as 1713 in 'Teseo'. The second man, Cratander, was also sung by a woman. This was in imitation of the balance of voices to which audiences were now accustomed in Italian opera, with castrati in the leading men's parts. Mr. Hussey was probably a bass, since Gozanes, the hero's somewhat heavy father, was a tyrant, and basses in those days were used for old men, tyrants and the more ponderous gods of the ancient world. (We have a survival of this vocal set-up in the Christmas pantomime, with girls as Principal Boy and Dandini, and bass voices as Bad Baron and Demon King. Indeed, 'Teraminta' would not make a bad pantomime "book", except that it lacks a Fairy Queen.) The heroine, Teraminta herself, was sung by the eighteen-year-old Susanna Maria Arne (later Mrs. Cibber).

The score was not published, but the original manuscript survived until at least the end of the eighteenth century, together with other manuscripts by J. C. Smith. These are listed in 'Anecdotes of George Frederick Handel and John Christopher Smith' by the Rev. W. Coxe of Bemerton, 1799, and described as then in the possession of Coxe's step-daughter, Lady Rivers. Can RCM 1020 be this original score of Smith's 'Teraminta'? This seems impossible for the following reasons:

(1) In Coxe's list 'Teraminta' is thus described:

"Teraminta, an opera. Three Acts, composed by J. C. Smith. October 11 1732. Performed the same year. The words by Henry Carey."

This surely implies that "Three Acts" appears somewhere on the score, together with "J. C. Smith", and the date "Oct. 11 1732". There is no trace of such superscription on RCM 1020, nor any indication of the number of Acts. Stanley died in 1786, and Smith in 1796. Therefore, if this were the original score which had somehow come into Stanley's possession, it must have found its way back to Smith or Lady Rivers not only minus the above information but plus Stanley's book-plate and signature.

(2) Comparison of the text of RCM 1020 with Carey's 1732 libretto and with the revised version of 'Teraminta' published in his 'Dramatick Works', 1743, shows that it is a setting of the latter, not the former. But of the text, more in the next section.

(3) The airs given to Teraminta herself in RCM 1020 are of a higher tessitura than any other music known to have been sung by Mrs. Cibber (Miss Arne). But if RCM 1020 is not the original score of J. C. Smith's 'Teraminta' possessed by Lady Rivers in 1799, it might well be a later revision of that work by the same composer. That his name nowhere appears on the manuscript is not conclusive evidence against his authorship. Enquiries directed to libraries and letters published in musical journals on both sides of the Atlantic have so far failed to discover this original score of Smith's. If it should come to light, then a comparison with RCM 1020 might finally solve the problem of 'Teraminta'.

The libretto of 'Teraminta' is no worse than others of its kind, but is bad enough to make a revival of the opera on the stage a hazardous undertaking, however beautiful the music.

Xarino, son of King Gozanes, quits his father's court in disguise, for love of the supposed shepherdess Teraminta, accompanied by his friend, Cratander, who is also in love with Teraminta. Teraminta loves Xarino, but receives his addresses with modest hesitation. Ardelia, in love with Cratander, also leaves the court disguised as a shepherd. Cratander forges letters which convince Xarino that Teraminta is false, and Teraminta that Xarino is false. He then importunes Teraminta, but is foiled by Ardelia. She reveals herself just as he is about to kill her. Remorse seizes him; he abandons the vain pursuit of Teraminta, and he and Ardelia renew vows of eternal love, with the approval of Teraminta.

Meanwhile, King Gozanes (Xarino's father) has fallen into the hands of his enemies, and is about to be strangled by two mutes, when Xarino rushes into the prison and saves him, giving him the welcome news that his foes are now all conquered. Cratander confesses that he forged the letters from Teraminta and Xarino. Xarino and Teraminta are reconciled. King Gozanes recognizes a jewel in Teraminta's possession which proves her to be the daughter of the late King of Cuba, whose throne and empire Gozanes had usurped. Gozanes acknowledges Teraminta as the rightful heiress and joins her hand in marriage with that of his son, Xarino. Ardelia and the repentant Cratander are also united, and there is general rejoicing.

When one compares the pomposity of 'Teraminta' with the charm of Carey's lighter verse one cannot help feeling some surprise that he should have thought it worth improving and publishing in

his Dramatick Works, 1743. But Carey was a vigorous champion of English music and English singers against the Italian invaders. 'Amelia' (March 1732) with music by J. F. Lampe, and 'Teraminta' in November of the same year were both attempts at writing serious English opera for English singers "after the Italian manner". He then seems to have abandoned this attempt at beating the Italians at their own game, and to have resorted to satirical verse, burlesque Italian cantatas under the pseudonym of Signor Carini (1741) and the burlesque opera 'The Dragon of Wantley' (1737), music by J. F. Lampe. Yet even if he abandoned any ambition to be an English Metastasio, he evidently had an affection for 'Teraminta' and took it more seriously than we are able to do. After the Argument in the Dramatick Works, he adds this note:

"N.B.—The Recitative of this opera was written originally in prose for expedition's sake; since which time the author has altered it into blank verse, and made great improvement in the drama, as will appear by comparing it with the edition printed in the year 1732."

We may not find this improvement very noticeable, but a comparison between the 1732 and 1743 versions shows that the composer of RCM 1020 used the latter, with some modifications and omissions. Apart from the alteration from prose to blank verse and some minor changes, the revision of Gozanes's air and of the final chorus are the most striking examples of the close connection between the 1743 edition and RCM 1020.

| 1732 version | 1743 version (as in score) |
|--|---------------------------------------|
| Farewell life, thou vale of woe | Welcome death thou end of woe |
| Tis with pleasure that I go | Tis with pleasure now I go |
| Round Death's gloomy realms to range | Round thy peaceful realms to range |
| Worse can ne'er be the change. | O how great will be the change. |
| Joy surrounding bliss abounding | Fears and dangers now are past |
| Round our hearts with transports glow | Virtue is rewarded |
| Ev'ry treasure ev'ry pleasure | Love is crown'd with joy at last |
| We can wish or heav'n bestow. | Be this day recorded. |

But occasionally it would seem that the composer knew the 1732 version, and he produces something which is a mixture of (a) and (b).

There are in the two versions several airs which do not occur in the score. The 1732 version represents presumably what was actually performed, but the texts of additional airs may have been written by Carey for the 1743 edition merely in the expectation that

they would be set to music. There are various small discrepancies between the 1743 version and the score, but nothing that cannot be accounted for by mistakes in transcription, *e.g.*

| | |
|--|--|
| <p>1743 O I fear I listening wait my own distress to hear.</p> | <p><i>Score</i> O I fear I listening wait for what is death to hear.</p> |
|--|--|

The division into Acts and Scenes is slightly different in the 1732 and 1743 versions, owing to various changes and omissions. There are no divisions into Acts and Scenes in RCM 1020. To make an exhaustive comparison between the two printed versions and the score it would be necessary to have them reproduced in three parallel columns. The above note is necessarily brief, but (to sum up) it can be affirmed that whoever composed RCM 1020 based his work mainly on the 1743 version, with possibly an occasional glance at that of 1732. An interesting point about the Dramatick Works, 1743, is that John Stanley's name appears among the list of subscribers. This proves nothing, except that he would have been in possession of the revised text of 'Teraminta' from 1743 onwards. For all we know, he may also have possessed the 1732 libretto, and even have attended a performance of Smith's 'Teraminta'. He and Smith knew each other well, and were associated in the oratorios after Handel's death. Carey admired Stanley's youthful gifts, and wrote the following tribute:

To Mr. John Stanley

The wonderful blind youth, organist of St. Andrew's, Holborn.
Why do mistaken mortals call thee blind?

Thine eyes are but inverted in thy mind!
There thou explorest ideas, unconfined,
Whilst we, who look before, are dark behind.

Although Stanley was not an opera composer he wrote several works for the stage, and it is not impossible that, at a time when Smith's never very successful opera was quite forgotten, he set to music Carey's revised text, either at Carey's suggestion, or because something in the drama itself fired his musical imagination. He was no dilettante, and is unlikely to have done this unless with some hope that the work would be performed. Such a performance may have been abandoned for any number of practical reasons.

Frederick T. Wood in a footnote to his edition of Carey's poems drags an unnecessary red-herring across the 'Teraminta' trail. Speaking of a poem written to John Frederick Lampe, he describes that musician as having composed the music for Carey's opera 'Teraminta', as well as for his two burlesques 'The Dragon of

Wantley' and 'Marjorie'. Nowhere else have I found any mention of a 'Teraminta' by Lampe, nor indeed of a 'Teraminta' by anyone but J. C. Smith.

As we have seen, there is no external evidence for Stanley's authorship of RCM 1020. What of the internal evidence? An analysis of the music must be left to another occasion and another pen. Here it must suffice to say that the general level is far above anything known of Smith's work, but not incompatible with the high quality shown in that of Stanley. Many of the airs are not unworthy of 'Dido', and it would not be easy to find an English eighteenth-century vocal work containing music of such sustained beauty. But of course it is possible (if not very probable) that J. C. Smith showed in his youth a promise of genius which was never fulfilled.

Gerald Finzi has pointed out that Xarino's air, "Laugh ye Valleys", is identical with the minuet from the first number of Stanley's Op. 1, Eight Solos for Flute, 1741. The flute solo has a variation, and this is used as the accompaniment to the second verse of the air. It could, of course, be argued that Stanley's 1741 minuet was taken from an air in Smith's 1732 opera. But Stanley has not yet been convicted of plagiarism, although there are several instances on record of his borrowing from himself, *e.g.* the Organ Voluntary No. 7 from the 2nd Set, Op. 6 is used as the Overture to 'Jephtha'; in Concerto No. 2 Op. 2, he makes use of the adagio from Organ Voluntary No. 10 from the first set, Op. 5; the Overture to 'The Choice of Hercules' is the same as that to 'The Fall of Egypt'. Moreover, the air remains essentially a minuet, and the words appear to have been fitted into the dance pattern with some care, even difficulty. All this is in favour of Stanley rather than Smith, though it cannot be said to be conclusive. There is always the possibility that some forgotten eighteenth-century letters or diary may provide a stray clue which will help to solve the mystery, or that the original score of J. C. Smith's 'Teraminta' may turn up.

The question of who was the composer of RCM 1020 is: not unimportant—if Stanley, then a reputation already on the upgrade is enhanced; if Smith, then it is time this composer was made the subject of serious study.

BEETHOVEN'S LAST COMPOSITION

BY WILLY HESS

WHAT was the last work Beethoven composed? I do not refer to the many sketches of his last months. We know of a projected Tenth Symphony, a quintet for strings, a four-hand pianoforte sonata in C# minor, and other pieces, some of them only projects and others fragmentarily sketched. About all these Gustav Nottebohm left us exhaustive accounts and, with more or less success, he attempted to decipher the last of Beethoven's note-books.

But which was the last work Beethoven actually completed? An assortment of falsifications was put on the market shortly after his death by publishers eager to line their pockets on the strength of his great name—such items as waltzes and marches, the authorship of which has not in every case been settled even now. As early as 1828 Schott brought out six waltzes for piano (including Schubert's so-called "Sehnsuchtswalzer") alleged to be by Beethoven. Other publishers followed; there appeared a Sunshine Waltz, a Moonlight Waltz, a Jubilee Waltz. In about 1838 Crantz of Leipzig issued a waltz in F (very pretty in itself) under the title, 'Faith, Hope and Love—Farewell Thoughts for the Piano'. It was later reprinted by Boosey in London as Beethoven's last work.

Still another "*dernière pensée musicale*" appeared after 1830 from Schlesinger. An authentic Beethoven piece, it had been written on August 14, 1818, for the pianist Marie Szymanowska. This little composition in B \flat first appeared as a supplement to the 'Berliner Musikalische Zeitung' for December 8, 1824, and was later included in the supplementary volume of the Collected Works. It is characterized by appealing thematic material and surprising modulations, but it has nothing to do with Beethoven's last phase.

The late opus-numbers 136-138 do not necessarily indicate last-period compositions. The Leonore Overture, No. 1, which appeared as Op. 138, was written in 1805; the Quintet Fugue, Op. 137, in November, 1817; and the cantata 'Der Glorreiche Augenblick', Op. 136, dates from 1814. Thus the quartet in F, Op. 135, composed in 1826, would appear to be the last of Beethoven's compositions to be published—at least, of those with opus-numbers. It was, however, not the last to be written, for Beethoven afterwards composed a new finale for the B \flat quartet, Op. 130, and issued the original finale separately as the Grand Fugue, Op. 133.

Simultaneously he sketched a quintet for strings in C, the slow introduction of which was fully scored. This piece was, after Beethoven's death, entered in the auction catalogue as No. 173, entitled: "Fragment of a new violin quintet of November 1826, the composer's last work". It is impossible now to say which was written first, the introduction to the unfinished quintet or the new finale to the B \flat . Diabelli secured the quintet movement and issued it as No. 13 in his collection of 'Wiener Lieblingsstücke', in two- and four-hand piano arrangements, under the title, 'Ludwig van Beethoven's Last Musical Thoughts, after the Original Manuscript of November 1826'. Riemann says of it: "It is a short, two-part movement with a vigorous, festive theme, a pompous introduction for a larger picture. The broad, self-consciously striding melody, the simple development with its pregnant motives and corresponding closes—all this shows the great and noble Beethoven's characteristics. No one else could have written this piece". Amazingly enough, it is missing from the Collected Works, and to this day the score has remained unpublished.

As Beethoven's last work there has also sometimes been proposed a humorous little canon which Beethoven sent to Karl Holz, together with the new finale of the B \flat quartet, and which, according to Riemann, has the text: "Here is the work, see about the money, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 ducats". The Heiligenstadt Beethoven collection is supposed to have acquired this manuscript from Karl Holz's son, and it is said to have been exhibited on the occasion of a concert which took place at Bösendorfer's. Riemann, who was unable to give any more definite information about it when the fifth volume of Thayer's *Life of Beethoven* was in preparation, doubted the existence of this canon, the more so since Beethoven received for the new finale not 12 but 15 ducats.

Some months ago Max Unger, the well-known Beethoven scholar, drew my attention to a newspaper notice published in Germany, according to which the autograph of this canon was in a collection at Baltimore. I took the matter up with the American pianist Orazio Frugoni, who has played in the first performances in France and in the United States of the fourteen-year-old Beethoven's piano concerto. Mr. Frugoni found that the autograph is, indeed, in the library of the Peabody Conservatory at Baltimore, and he secured for me a photostat of it. It is at once apparent that Riemann's doubts were unjustified. The handwriting is assuredly Beethoven's, and the little work is revealed as an uncommonly graceful, capricious piece of Beethoven's last period. The text begins: "There is the work, see about the money". The whole is

carried out as a five-voice canon, in which three different rhythms are combined, while the counting of the money (1, 2, 3 and so on) goes on in a kind of chatter, in running triplets and broken triads.

This, then, is Beethoven's last work, and it is one that surely deserves a place among his merry vocal compositions. A new edition of Beethoven's vocal canons has, in any case, become necessary. The Collected Edition gives only twenty-three, while I myself have collected fifty-four, and this is far from all. I hope to be able to issue this delightful joke of Beethoven's last phase in a practical edition.* I was able to publish a facsimile of the manuscript on May 22, 1949, in the 'Neues Winterthurer Tagblatt.'

* Meanwhile the canon has been published in my little collection of 8 Canons by Beethoven ('Acht Singkanons von Ludwig van Beethoven', Hug & Co., Zürich).

ALEXANDER MALCOLM IN AMERICA

BY MAURER MAURER

ALEXANDER MALCOLM's reputation as a "savant écossais", Fetis's word for him, and "ein schottischer Musiktheoretiker", which was Eitner's, rests upon one work, 'A Treatise of Musick', published in 1721. Frank Kidson, writing the article on Malcolm for Grove's Dictionary, called the Treatise the first important work on musical theory produced in Scotland. Fuller Maitland noted that Malcolm's explanation of "just intonation" and the need for "equal temperament" appeared before J. S. Bach's 'Well-Tempered Clavier'. Sir John Hawkins found the Treatise "a learned and valuable work, . . . replete with musical erudition".

The standard reference works provide little information concerning Malcolm. He was born at Edinburgh in 1687. Nothing is said of his education, but later he was described as a Master of Arts. At the age of thirty-four, while living "in the Cowgate, opposite Burnet's Close", he published the work that was to give him a place among musicians. 'A Treatise of Musick, Speculative, Practical, and Historical', an octavo of 608 pages with engraved musical examples, was "Printed for the Author" at Edinburgh in 1721 and dedicated to the "Directors of the Royal Academy of Musick". Ten years later J. Osborn brought out a second edition in London, with Mitchell's 'Ode on the Power of Musick', dedicated to Malcolm, as a prefix. In 1776 the work, "corrected and abridged, by an eminent musician", was printed in London for J. French. A note on the title-page of the copy in the Library of Congress at Washington says, however, that it was "neither corrected, abridged nor improved" but consisted of "entire chapters taken verbatim from the original, omitting only the most useful". None of the reference works say anything about Malcolm's career after his Treatise appeared. One does say that he died "after 1721" (Oscar Thompson's *Cyclopedia*). Musicians seem to be unaware of the fact that Malcolm lived in the American colonies for a number of years.

Alexander Malcolm appeared in New York as a school-teacher, but in 1740 he received a licence for Massachusetts Bay from the Society for the Propagation of the Gospel in Foreign Parts. Thus Malcolm joined the group of serious and energetic men of the

Venerable Society who devoted themselves to promoting Christianity and education in the American colonies. He went to St. Michael's Church at Marblehead as rector from 1740 to 1749.

Marblehead, some seventeen or eighteen miles up the coast from Boston, was a lively little town—or as lively as any New England town was likely to become in the first half of the eighteenth century. It had been settled more than a century earlier by fishermen from Cornwall and the Channel Islands. In the mid-1740s it was a community of some 450 houses and a population of about 3,600 people. Ninety fishing boats brought in 3,000,000 lbs. of fish, worth £34,000, each year. Agnes Surriage, a bare-footed fisherman's daughter, scrubbed the stairs of the Fountain Inn on Orne Street. The genial Collector of the Port of Boston was struck by her beauty. It was a romantic but scandalous affair, but Sir Harry eventually made her an honest woman and she became acceptable in English society as Lady (Agnes) Frankland.

St. Michael's Church, a rather large wooden structure, had been built thirty years earlier. Its floor was raised some six or seven feet above the level of the ground to provide a burying-place underneath. The altar carried the arms of the King, and near the south door hung the great brass chandelier that John Elbridge, Collector of the Port of Bristol, had given the church in 1732. A visitor noted that, although there were two large Congregational meeting-houses in town, about 400 people turned out for the Anglican services at St. Michael's. The Reverend Mr. Malcolm climbed the winding stairs to the pulpit, and, standing under the overhanging sounding board, delivered "a pritty discourse". In the very heart of Old New England, next door to Salem, that stronghold of the "New England Way", Malcolm did not encounter the opposition that some "missionaries" of the Venerable Society found in the old Puritan communities. Marblehead had, in fact, always been somewhat outside the Puritan fold. But perhaps the Rector longed for some other position, where gentlemen were less occupied with fish and trade, where a gay society would afford recognition for his musical talents.

When Alexander Hamilton, a doctor from Maryland, visited Marblehead while on a tour of the colonies in 1744, he was entertained in Malcolm's home. The Rector showed the guest his collection of music and delighted the visitor by playing on the flute and violin. He probably showed Hamilton the Treatise, for the Doctor noted in a journal that his host was the author of a "very good" work that displayed a knowledge of music. The Maryland physician perhaps played a part in getting Malcolm out

of Marblehead. When the Rector resigned his post at St. Michael's in 1749, he headed for Maryland.

On September 26, 1749, Charles Carroll, Alexander Hamilton and Jonas Green, the vestrymen of St. Anne's, met at Annapolis to receive the papers Malcolm presented for his induction as rector of that parish. Soon he became "Chaplain in Ordinary to the Assembly" of Maryland, and in 1753 he was unanimously chosen prolocutor of a convention of the clergy. A few weeks later, when a rector died in Dorchester County, Malcolm sought the position at St. Mary's, where the rector's salary, like that of other southern clergymen, was paid in tobacco—40,000 lbs. a year. The governor recommended Malcolm for the position and said that he was held "in good esteem" but was "now growing old" and had "a large family"; but on May 16, 1754, Malcolm was inducted instead as rector of St. Paul's in Queen Anne's County, a position he held until his death. St. Paul's would be "more comfortable", since the duties could "be discharged with less fatigue to a person in years which is Mr. Malcolm's case".

The clergyman must have enjoyed the Maryland society that made a place for a man with musical talents, a man who could perform on the flute and violin, a man who could discuss music with an air of authority. Maryland gentlemen were concerned with tobacco planting and public affairs, but they had time and money for cards, for horse-racing, cock-fighting, dancing, drinking, feasting, and for all the other social pleasures commonly associated with eighteenth-century society in England or the southern colonies in America. The Maryland gentlemen cultivated music as a source of entertainment, and a clergyman could join them. The Reverend Thomas Bacon, for example, played the violin and cello in a little musical society of amateurs who gathered at different plantation homes to play for their own enjoyment. Mr. Bacon even gave concerts to raise funds for a charity school in which he was interested.

The colonists could not support *opera seria* but they did enjoy ballad and comic works presented by strolling actors who came from England to play in the various cities and towns of America. In June, 1752, for example, a company appeared at Annapolis, opened a season with Gay's 'Beggar's Opera', and presented 'The Virgin Unmasked', 'The Mock Doctor', 'Damon and Phillida' and 'The Devil to Pay' during the next few weeks. In August the company went to Upper Marlborough and again opened with 'The Beggar's Opera', repeating that ever-popular piece later in the season with "gentlemen-performers" supplying the instrumental accompaniment for the various airs. Douglass brought his players

to Annapolis in March, 1760, and performed 'The Mock Doctor', 'Damon and Phillida', 'The Honest Yorkshireman', 'The Devil to Pay' and 'Flora', repeating some of these during the two-months season. In May and June the players were at Upper Marlborough, where "a neat, convenient tobacco-house" had been turned into a theatre. Perhaps Malcolm took advantage of the liberal atmosphere of the South to join the "numerous" and "polite" audiences that went to the theatre.

Malcolm joined the Tuesday Club that his friend Hamilton had organized at Annapolis in 1745. Membership was limited to fifteen gentlemen who met once a week at the home of some member to talk and argue, eat and drink, and sing and dance. Hamilton, who was secretary and had the title of "Loquacious Scribble", delighted in using his Hogarthian talent to picture his fellow clubmen. In 'The Tuesday Club Record Book', preserved by the Maryland Historical Society at Baltimore, is a drawing of the member named "Philo Dogmaticus", a picture that Hamilton made of the Reverend Mr. Malcolm.

At least some of Malcolm's friends and acquaintances were familiar with his Treatise. On April 2, 1754, the Reverend Mr. Malcolm officiated at the marriage of the youngest daughter of Benjamin Tasker, one of the most prominent of the Maryland gentlemen, a former governor of the province. Frances Tasker, a fine lady who had a fortune that the 'Maryland Gazette' described as "genteel", married Robert Carter, a young man from one of the great planter families from the other side of the Potomac River. The Carters made music an important part of the family life and Colonel Carter had "Malcolm on Music" in his library.

On February 1, 1755, Alexander Malcolm became master of the Free School of Queen Anne's County. A hundred acres of land had been purchased when the school was founded in 1723, a brick schoolhouse had been put up in 1724, and a "convenient" desk for the master and "proper" writing benches and seats for the scholars had been obtained. Books and equipment had been purchased from time to time, and in 1732 a brick house had been completed for the use of the teacher. The master had to be a member of the Church of England, was required to be "pious and exemplary" in his acts and conversation, and was supposed to be "capable of Teaching well the Grammar, good Writing and the Mathematics". The salary had at first been £20 a year, but it had been raised to £30. Part of the funds for the support of the school came from fines imposed for killing deer out of season and for marriages contracted contrary to law.

After a year with Malcolm as master, the board of visitors was dissatisfied with the condition of the school. They had given permission for Quinton, Alexander's son, to serve as teacher, but they objected to having the younger man use the building two days a week for teaching dancing. The people of Maryland did not object to dancing, in fact they loved to dance, but they did not want the school's funds and properties used for such a purpose. The visitors gave notice that there would be no more dancing lessons, either in the schoolhouse or in any other building on the school land. The master also had to give his word that the number of scholars would be increased by the end of the year. Otherwise the board would "look upon the continuing his present salary any longer as misspending the publick money". By May 25, 1758, only one scholar remained. The master, however, was able to convince the board that the number would be increased directly. He was permitted to continue in his job for the time being. On July 15, having decided that Quinton was not "a person of pious and exemplary life and conversation" and that the master's advanced age and infirmities made it impossible for Alexander to attend to the duties himself, the visitors decided to dismiss the Reverend Mr. Malcolm. The master, however, refused to give up the school.

An impasse was soon reached. On March 1, 1759, the visitors again ordered Malcolm's removal when they found there no longer was even one scholar in attendance. In May the board demanded that possession of the building, along with the "books, instruments, maps, charts, and globes", be surrendered. The master again refused, but he was rash enough to permit the visitors to enter and inspect the equipment. Possession was again demanded and again refused. The board then decided it was time to act. They "put the books and goods of Mr. Malcolm out of the school house" and had them delivered to his home, where they would permit him to live until Christmas. When he was informed he would be expected to pay a reasonable rent, the master, or ex-master, said they would have the right to demand the rent when it fell due. He still refused to deliver the key to the schoolhouse door. "The visitors nailed us said door and adjourned".

But the affair did not end there. On April 30, 1761, Malcolm was elected a trustee of the school! On September 28 he demanded a year's salary due to him on May 1, 1759, when, by "illegal violence," his books had been turned out and the door nailed up. He also claimed a legal right to the salary for an additional year, until he should have voluntarily given up possession of the building, but he said he would drop that claim since he disliked trouble

and did not want to widen the breach caused by the affair. The visitors not only refused to pay any salary for the period after July 15, 1758, when they fired him for the first time, but they also asked for the rent due on the house and plantation. Malcolm turned and walked out of their meeting.

A man deemed "capable of Teaching well the Grammar, good Writing and the Mathematics" in the American colonies was not necessarily a man of fine education and great learning, but Malcolm did gain a reputation as something of a scholar in Maryland. Presumably he knew as much about mathematics as any man in the colony. In 1718 his 'New Treatise of Arithmetic and Book-Keeping' had been published at Edinburgh, and in 1730 'A New System of Arithmetic, Theoretical and Practical', had been published in London. Hawkins noted that Malcolm's knowledge of mathematics had "enabled him to discuss, with great clearness and perspicuity, the doctrine of ratios, and other abstract speculations, in the language of a philosopher and a scholar" in the 'Treatise of Musick'. The governor named Malcolm as a member of the commission that was to settle the dispute between Lord Baltimore and the Penns over the boundary between Maryland and Pennsylvania. But by that time Malcolm was "very sickly" and too "infirm" to take part in the meetings where his knowledge of mathematics might have been applied to the boundary problem.

Malcolm is remembered as the author of 'A Treatise of Musick', but that work was written in Scotland while he was still a rather young man. For a quarter of a century he lived in America, serving the colonists as a clergyman and schoolmaster. On June 30, 1763, the 'Maryland Gazette' announced:

A few Days ago Died, in an advanced Age, in Queen-Anne's County, the Reverend Alexander Malcolm, A. M. Rector of St. Paul's Parish in that County: A Gentle man who has obliged the World with several learned Performances on the Mathematics, Music, and Grammar.

SHALIAPIN'S PRECURSORS

BY M. MONTAGU-NATHAN

FEODOR SHALIAPIN's pre-eminence as an actor on the Russian opera scene of his time has sometimes led to his being spoken of as a pioneer in this respect. But in the annals of Russian opera there occur such names as Petrov, Melnikov, Figner, Ershov, Stravinsky (the composer's father) and Sobinov, each of whom contributed to the Russian operatic tradition that an opera-singer should cultivate the histrionic as well as the vocal side of his art.

The earliest and one of the greatest of those who realized the necessity of reforming that type of entertainment well described as "a concert in costume" was Osip Petrov, who began, in 1836, a triumphant career by taking the part of Susanin—the hero of Glinka's first opera 'A Life for the Tsar'—and was later to earn the highest praise from Rimsky-Korsakov and many others for his interpretation of Varlaam in 'Boris Godunov'. Referring to Shaliapin's first entry on horseback in 'Ivan the Terrible', at Drury Lane in 1914, the critic of 'The Times' remarked that, unlike many another prominent actor, he conveyed the impression not that he had come upon the scene by way of the Garrick Club but had arrived direct from a wearying journey across the Russian steppe. But Shaliapin's art, though a revelation to the London of those days, was not unprecedented. Rosa Newmarch put the case well when, concluding a brief study of the earlier artist, she declared: "Petrov begat Shaliapin".

Osip Athanasevich Petrov, bass-baritone, was born in 1807 and was the son of a small-town tradesman of Elisavetgrad. His father died soon after the infant's birth, and his upbringing was undertaken by an unsympathetic uncle who did his utmost to discourage the boy's budding interest in music. The lad, however, was befriended by a local bandmaster who lent him a clarinet; to practise the instrument clandestinely he was obliged to take refuge in some adjoining woods. After an elementary education the shortcomings of which he later worked hard to repair he began to take lessons in singing from Catterino Cavos, Glinka's Venetian-born precursor, whose "national" opera 'Ivan Susanin' enjoyed great success in Russia until it was supplanted in popular favour by Glinka's work on the same subject. Petrov began also to study the piano and the theory of music. He first set his foot on the ladder of fame when he obtained

a post in a touring light-opera company. He scored a triumphant success on November 27, 1836, the day on which Glinka's first opera was produced. Evidence of the realism now reached by Petrov's acting is afforded by the fact that in the conflict between Susanin and the Polish soldiers in the fourth act of 'A Life for the Tsar' he provoked so furious an attack that his arm was broken. Faced with the necessity of really defending himself, he fought in very earnest. We learn from Yury Arnold that Petrov took the greatest pains to render himself a cultivated musician, and his note-books are cited as evidence of his unremitting research for the purpose of dramatic character-building. Thanks to this earnestness, when he came to play the part of the Miller in Dargomizhsky's 'Rusalka' that opera, which had failed to interest audiences, became at once a success. Later on the part became one of Shaliapin's outstanding performances. Rimsky-Korsakov records in his Memoirs that during the winter of 1858 a performance of 'A Life for the Tsar' with Petrov and Mussorgsky's friend Leonova in the principal parts under the conductorship of Constantin Liadov (the composer's father), threw him into "a veritable ecstasy". In 1872 he heard Petrov as Leporello in Dargomizhsky's 'The Stone Guest', and a year later he offered the singer the name-part at the first performance of his 'Ivan the Terrible'. Cheshikhin, the historian of Russian opera, expresses the opinion that Petrov as Susanin created a tradition. In 1875 he appeared as Prince Gudal in Anton Rubinstein's 'The Demon'. This was the occasion of a benefit to Melnikov, who was to become his successor. From the art critic Stasov we derive the most comprehensive account of Petrov's prowess and its rewards. He refers, in 1867, to "that mighty voice" with which the singer rendered Glinka's 'Midnight Review' "as no one else could have done", to Petrov's triumph as Farlaf in Glinka's 'Ruslan and Ludmila' "despite the brevity of the part", and finally refers to the great occasion (April 21 1876) on which Petrov's fiftieth jubilee was celebrated with a gala performance. The most conspicuous gift took the form of a gold wreath on the leaves of which were engraved the names of the hundred operas in which the great artist had taken part. Stasov, in whose Complete Works is to be found a list of these operas, ranks Petrov as one of the founders of Russian opera, and attributes to his artistic influence the circumstance that since his time the Russian musical public has demonstrated its preference for native opera over the Italian operatic school which formerly enjoyed so great a vogue.

Of I. A. Melnikov, a baritone, a Russian critic declared that his *bel canto* was of such quality as to constitute him a rival of the

greatest Italian exponents. He made his début at the Maryinsky Theatre on September 24 1867, in Bellini's 'Puritani', and was for two seasons exclusively engaged in Italian parts. But, thanks to his perception of the need for a blending of the vocal art with the histrionic, he conceived an ambition to shine in native opera as an actor-singer, and he exerted a notable influence upon the Russian opera stage. Hardly a native work was produced during his career in which he was not concerned as principal. He is described as the only really outstanding Boris to be seen at the Maryinsky prior to Shaliapin. He was the first to undertake the part of Don Juan in Dargomizhsky's 'The Stone Guest' and was entrusted by Rimsky-Korsakov with the role of Tokmakov in 'Ivan the Terrible' and later with that of Kalenik in 'A Night in May'. In succession to Petrov he scored a triumph as Ruslan in Glinka's second opera and in Dargomizhsky's 'Rusalka' as the Miller, impersonated in 1933 at the London Lyceum by Shaliapin. He performed as Ruslan 156 and as the Miller seventy-six times. Stasov considered that Melnikov was at the height of his powers in 'Ruslan'. From only one of Tchaikovsky's operas was Melnikov absent from the cast, namely, 'Iolanthe'. In a letter of 1883 to Napravnik, the conductor at the Maryinsky, Tchaikovsky mentions that he has warmly recommended Melnikov for the role of Mazeppa in the opera of that name. It is of interest to note that in this letter the composer suggested that for the small part of Orlik, "which demands a good artist", Stravinsky should be invited. He adds that Melnikov was equal to the dual demands of the expressive declamation and the cantilena, being a master of both. As Onegin, however, he was not a success and sang that role only five times. His forty-sixth and last part was also in a Tchaikovsky opera. In December 1890 he appeared as Tomsy in 'The Queen of Spades'. He was now quite elderly, and the critic of the St. Petersburg 'Vedomosti' informed his readers that Melnikov sang on this occasion "not with his voice but with his reputation". This verdict serves to prepare us for Rimsky-Korsakov's even more emphatic description of that deterioration. In 1892 there was a gala performance of 'Ruslan' in celebration of its fiftieth anniversary, when Melnikov played the title-role for the last time. "Melnikov", Rimsky tells us, "sang, but not a shred of his voice was left".

In Ivan Vasilevich Ershov (born 1867), the son of a kitchen-maid, we have an instance of an actor-singer who was certainly a precursor of Shaliapin in so far as he devoted intense research and study to any operatic character he undertook to interpret. In his case, however, the zenith of his long career was reached in a region never

entered by Shaliapin, namely, Wagnerian music-drama. Opera-goers in the capital in the first half of the nineteenth century had been divided in allegiance between the Italian, the pseudo-Russian and the more or less pure Russian schools. In the early eighteenthies Wagner's name had not been mentioned at the meetings of the "Five". His visit as conductor to the St. Petersburg Philharmonic Society called forth only comparisons with other wielders of the baton. Then in 1868 Liadov, the composer's father, conducted a first performance of 'Lohengrin' at the Maryinsky. This brought forth a deluge of scorn from all the members of the "Kuchka" and "venomous cavilling" from Dargomizhsky, whilst César Cui excelled himself by suggesting that this ridiculous work would more appropriately be named, 'Lohengrin, or Curiosity Punished'. 'Tannhäuser' was first staged in 1874. There was a radical change of opinion when, in 1889, the Prague impresario, Angelo Neumann, arranged performances of 'The Ring' at the Maryinsky Theatre under Muck's conductorship. Rimsky-Korsakov records that both he and Glazunov attended the rehearsals score in hand—the latter being profoundly impressed. When, in the following year, Rimsky saw 'The Flying Dutchman' at the Brussels Opera he had become a fervent disciple.

This retrospect is necessary for an understanding of Ershov's art and his career as a singer. The reason why 'Tannhäuser' was for a considerable time left out of the Maryinsky play-bills was no doubt the inadequacy of those who had taken the leading roles. When, however, in September 1895, the work was revived with Ershov in the title-role it was generally proclaimed that a new interpretative note had been struck and that a fresh era had begun both in Ershov's career and for the proper understanding of Wagner. The experiences of Tannhäuser and his sufferings were for the first time brought home to audiences in all their dramatic force, and 'Tannhäuser' was in future to be prominent in Maryinsky seasons (in ten years it reached its fortieth performance). Ershov's Lohengrin met with similar success, and the opera which in 1868 had excited so much derision was performed in 1912 for the 128th time. In the meantime Ershov, who had sung the parts of Loge, Tristan, Siegmund and Siegfried, had established himself as the finest exponent of these characters in Russia.

Nikolai Nikolaevich Figner, whose activities at the Maryinsky Theatre extended from 1887 to 1903, during which period he sang along with his gifted Italian wife Medea on almost every occasion, enjoyed a huge reputation, thanks to a superb voice and brilliant talent as an actor. He differed from both Melnikov and Ershov as

precursors of Shaliapin in that he paid scant attention to make-up. Portraits of Figner in such different roles as Radames and Lensky show him in both instances with a short beard of the "goatee" type and waxed moustaches. He hardly ever wore a wig. In what consisted the secret of Figner's popular success? He had, we are informed, a magnificent voice, described as a typical tenor *di mezzo carattere*, placing at his disposal an unusually extensive repertory. Its tone was consistently full and his cantilena reached perfection. He was declared to be in the European succession of vocalistic culture. This description does not, however, show in what respect Figner can be considered a precursor of such an artist as Shaliapin. The gap is filled by a contemporary critic who declares that Figner's acting was a reproach to those of his predecessors who were satisfied to "stand about on the stage, dummy-like, with one eye on the prompt box and the other on the conductor, remaining totally indifferent to what was going on on the stage when they themselves were not actually singing". His acting as Don José, playing opposite his wife as Carmen, is cited as an example of his careful study of a part, revealing as it did the gradual deterioration of the honest soldier into a deserter, smuggler and murderer. Figner has been reproached with a comparative neglect of Russian opera. True, he took the part of Lensky in 'Evgeni Onegin' for close on fifteen years with consistent success, but those in a position to make comparisons suggest that he succeeded partly in virtue of the inadequacy of his predecessors, and he is taken to task, for instance, for ignoring Pushkin's description of Lensky's appearance, which refers to "black curls reaching down to the shoulders". But while such details were more closely studied by such artists as Ershov, Stravinsky and the incomparable Shaliapin, it is nevertheless maintained that it is thanks to Figner's rendering of Lensky and of Hermann in 'The Queen of Spades' that those operas became firmly established favourites with Russian opera-goers. There is generous testimony to Figner to be found in Tchaikovsky's letters. Writing, in 1890, to his brother Modest, he declares his fondness for Figner and says that he always sees his Hermann in that singer's form. Stark has expressed surprise that Figner should never have appeared in a Rimsky-Korsakov opera. Had he consulted Rimsky-Korsakov's Memoirs he would have been made aware that Figner and his wife once suggested that the composer should write an opera for them or, failing that, that certain changes should be made in 'A Night in May', the principal suggestion being that the third act should be re-written. The Memoirs do not record the terms of the reply to so astonishing a proposition.

Of Fedor Ignatevich Stravinsky we find a little information in the autobiography of his celebrated son, who describes his father as the possessor of a dramatic talent rare among operatic singers of those days. Elsewhere we learn that, like Figner, he was instantly recognized by audiences on his first entry in an opera, but for a very different reason. While Figner employed the minimum of disguise, Stravinsky was spotted in spite of disguise of the most scrupulous sort, by the force of his characteristic vitality. Stravinsky was also the great Petrov's successor in the part of Varlaam in 'Boris Godunov', and the immediate precursor of the never-to-be-forgotten Shaliapin. A few months before the birth of his son (in 1882), Stravinsky was selected by Rimsky-Korsakov to take the part of Moroz (King Frost) in 'The Snowmaiden'. Among his fellow-principals in the cast was one who approached the composer with the cool suggestion that in one of the acts the music should conclude immediately after his own solo—an indication of a point of view to which Stravinsky's attitude, that of a true artist, came as a corrective. Far from seeking every means of exhibiting his remarkable bass-cantante, Stravinsky was preoccupied with dramatic representation. His note-books are a revelation of the care he expended in the realization of the many parts allotted to him. His attention to make-up was hardly less than Shaliapin's, as is shown by portraits of him in various parts. Although hampered by a beard and moustache, his appearance in such roles as Farlaf ('Ruslan and Ludmila') St. Bris in 'The Huguenots', Holofernes in Serov's 'Judith' and Sparafucile in 'Rigoletto' is sufficiently different to amount to a complete disguise. This fine artist made his first public appearance in 1873 as Don Basilio in a students' performance, and at once attracted attention. In 1876 he was invited to join the Maryinsky company and he remained there for twenty-six years.

The first appearance of Leonid Vitalevich Sobinov (1873-1934) in the role of Lensky on February 7 1902, at the Maryinsky opened a new chapter, so far as concerns the interpretation of that character. This event had been heralded just a year earlier by his performance in 'Onegin' at the Conservatory. The long-prevailing Figner tradition, already threatened by Ershov, was shattered at one stroke. There had, before his time, taken place a gradually developed realistic conception of the interpretation of leading operatic roles. Opera had ceased to be a mere concert in costume. The demeanour of the principals was, moreover, exerting an influence upon the behaviour of choruses, the full results of which were destined to astonish London at the first presentation, in 1913 at Drury Lane, of 'Boris Godunov'. It has been said of Shaliapin's rendering of

the title-role of that work that he realized Schumann's ideal that in order to obtain a perfect interpretation of a musical work the level of talent of its creator should be reached by its interpreter. We are assured that in Sobinov's Lensky that character became a fusion of the respective conceptions of Pushkin and Tchaikovsky. It was a blend of the verbal poetry of the former with the musical poetry of the latter. Evidence of the growing earnestness with which Russian operatic singers now faced the task of preparation is afforded by a step taken by Sobinov when studying this part. He sought the advice of Nemirovich-Danchenko who, with Stanislavsky, was instrumental in making the Moscow Art Theatre a model to the dramatic world. Sobinov's predecessor, Figner, artist though he was, would never have pushed thoroughness thus far. Sobinov's personal appearance was a help to him in his portrayal of Lensky. His features were those of Pushkin's poetical youth who so recklessly sacrificed his life to Onegin's bullet. Shuvalov, writing a few months after Sobinov's death, gives a picture of the singer's achievement in this character. "His interpretation", says that writer, "might be considered as a reproach to those who had read Pushkin at school but did not consider it necessary to refresh themselves by seeking a more intimate knowledge of the characters as a preliminary to witnessing a dramatic representation of the poet's text". Shuvalov makes it plain both that Sobinov's performance was a revelation to opera-goers and that he was responsible in great measure for the high level of artistic performance achieved in his time in Russian opera. "All his impersonations", declares Shuvalov, "became living creatures who stand before me as I pen these lines."

Similarly, during the writing of this article, the imposing figure of Shaliapin has constantly been conjured up. He would have been the last to deny that a large measure of his own superb art was derived from what his precursors had achieved before him.

HOFMANNSTHAL AND STRAUSS

BY EGON WELLESZ

THE standard work on Hugo von Hofmannsthal's collaboration with Richard Strauss is Karl Joachim Krüger's excellent book, 'Hugo von Hofmannsthal und Richard Strauss: Versuch einer Deutung des künstlerischen Weges Hugo von Hofmannsthal's' (Neue deutsche Forschungen, vol. 35, Junker und Dünhaupt Verlag, Berlin 1935). Unfortunately Kathleen O'Donnell Hoover seems not to have consulted this work for her chapter on Strauss in her book, 'Makers of Opera', but only the well-known first volume of the correspondence between Strauss and Hofmannsthal, which covers the period from 1907-18. (A complete edition of the letters, including the correspondence from 1918 to Hofmannsthal's death in 1929, has now appeared.) Mrs. Hoover's book came into my hands recently, and I feel bound to point out the inaccuracy of certain statements it contains.

It is, for instance, not exact enough to say of Hofmannsthal, as she does, that he was "a Viennese symbolist of Jewish-Italian origin". True, one of his grandfathers, August von Hofmann, afterwards Hofmann von Hofmannsthal (1815-81), was Jewish. He married Petronella von Rhô, who was descended from an aristocratic Lombard family. The poet's parents were Hugo Hofmann von Hofmannsthal, Dr. Juris, and Anna Fohleitner, whose family were lawyers and wine-growers in Lower Austria. This mixture was fairly typical of the aristocratic and patrician families of the Austro-Hungarian monarchy. As for "Viennese symbolist", this label was attached to him by journalists and minor literary critics when, as a boy of eighteen, he astonished the literary world by the novelty and perfection of his verses. But he was a catholic poet—catholic and Catholic—the greatest Austria has produced since Grillparzer's death and, indeed, one of the greatest who have written in the German language since Goethe. I quote a few lines from Rudolf Borchardt's poem 'An Hofmannsthal' written in 1904 (Jugendgedichte, pp. 8-9):

Seit Goethe uralt fortgegangen ist
Von wannen er gekommen war, und Kleist
In sich zusammenstürzte wie ein Turm,
Sprach keiner Vers und Deutsch wie du . . .

Says Mrs. Hoover: "He had finished a postgraduate course in psychology at the University of Vienna with the intention of applying the characterization of modern psychology to antique drama". On this I must comment (1) that "postgraduate courses" did not and do not exist at the University of Vienna; and (2) "modern psychology" was not taught at that time at the University. Hofmannsthal studied medieval and modern French philology, and wrote a thesis on 'Sprachgebrauch bei den Dichtern der Pleyade'. His thesis was approved by Professor Meyer-Lübke, who stated in his report that it was a careful examination of the rules and the theories of the Pleiad and their practical application by Baïf, Ronsard and the other poets of the group. Hofmannsthal's *Habilitationsschrift* for admission as a lecturer at the University was a 'Studie über die Entwicklung des Dichters Victor Hugo'. He withdrew his application when the Faculty demanded some alterations in this brilliant study.

"By 1905", we read, "he had reconstituted the *Alkestis* of Euripides and the *Œdipus* and *Electra* of Sophocles". First the facts. (1) The first part of '*Alkestis*' is an original drama by Hofmannsthal, and so is '*Œdipus und die Sphinx*', which has no model. '*König Œdipus*' is a free version of Sophocles's drama. (2) '*Alkestis*' was written in 1893, '*Elektra*' published in 1904, '*Œdipus und die Sphinx*', 1906, '*König Œdipus*', 1909. Hofmannsthal's aim in recreating antique drama was that of every great dramatist who has done so: to revive the Greek drama for his own generation. I had many opportunities of discussing these problems with him when he shaped the first scenes of his '*Alkestis*' for me as an opera libretto. (3) I know how far from his intention it was to apply "the characterization of modern psychopathology to antique drama". It is outside the scope of this note to go more thoroughly into this matter. Here I would refer the reader to Rudolf Borchardt's masterly essay on Hofmannsthal's '*Alkestis*' in his '*Prosa I*' (Berlin 1920), to K. J. Krüger's book on Hofmannsthal and Strauss mentioned above, and to my own essay on *Alkestis* in '*Essays on Opera*' (London 1950). It is also incorrect to say that "Hofmannsthal offered to adapt his tragedy '*Elektra*' for Strauss". Strauss saw the play in Berlin and asked the poet to adapt it for him.

"Gustav Mahler's reforms at the Vienna Opera between 1897 and 1907 were no less important an influence on H.'s development than the study of psychology had been." So Mrs. Hoover's readers are told. But Mahler's reforms had no influence at all upon him. He was interested in opera as the traditional form of a

festival play, so deeply rooted in Austrian civilization, but it was the idea of opera which fascinated him rather than the actual problems of production and performance. It would never have occurred to those who knew him and his work that he could have been influenced in this sense by any of his contemporaries. He expressed only what was innate in him. The lines from Gregory of Nyssa's 'Vita Mosis' which he set at the beginning of his 'Ad me ipsum' give a better comment on his state of mind than any explanation: "*Quodcirca supremæ pulchritudinis amator quod jam viderat tamquam imaginem eius quod non viderat credens, ipso frui primitivo desiderabat*".

Hofmannsthal felt himself the heir of Calderon's dramatic world. This can be seen from his life-long preoccupation with this poet. It is also explicitly stated in his conversation with Brecht on the 'Ägyptische Helena'.

Referring to the 'Rosenkavalier' Mrs. Hoover writes that "there is a legend that inadvertently he (Strauss) set some of the stage directions". This is not a legend; it is the truth. Strauss also made nonsense of some lines by misunderstanding the punctuation, as can be seen from Richard Specht's 'Richard Strauss' (Vienna 1921, Vol. II, pp. 237-8). Strauss made the same mistake in the 'Ägyptische Helena', as will be seen in the second volume of the correspondence between Hofmannsthal and Strauss now published. Here the poet gives Helena the words: "Ich hab's gehört (schon in halben Schlaf hinein wie ein Schlummerliedchen) ganz nahe schon schwebt mir" &c. Strauss, disregarding the brackets, set a very impressive melody to:

Ich hab's gehört—schon in halben Schlaf hinein—
(wie ein Schlummerliedchen)
Ganz nahe
Schon schwebt mir
Ein unschuldig Glück.

He saw his mistake and sent Hofmannsthal a card with the music and the words of the passage, asking him to find other words for the melody, since he did not want to abandon it. The poet did not do as he was asked and Strauss, instead of altering the melody, published the scenic direction set to music.

Mrs. Hoover's passage on the genesis of 'Rosenkavalier' is misleading. It is true that in the earliest stage of the scenario Hofmannsthal considered calling the opera 'Der Ochs von Lerchenau', but the poet's widow has assured me that the Marchallin was there from the beginning.¹ It is difficult to see how

¹ In an article by W. Schuh, 'Die Entstehung des Rosenkavalier', in 'Trivium' (1951) the first sketch of the scenario is published (p. 69). Here the Marschallin is called 'The Marquise'.

Mrs. Hoover arrived at the statement that "until the opera was two-thirds completed poet and composer regarded her merely as background to the Octavian-Sophie romance. As late as May 1909, Hofmannsthal referred to Ochs and Oktavian as the only important characters". In a letter to Strauss dated Weimar, February 11, 1909, in which the poet mentions the first sketch of a scenario which was to become 'Der Rosenkavalier', he indeed speaks of two big parts only. But in the next letter (March 16) he writes that he has finished the first and last scenes of the first act, which makes it clear that from the beginning he had given the Marschallin the most important rôle in the opera. It was not Strauss, therefore, who "had begun to discern the deeper human interest in the figure of the Marschallin", but Hofmannsthal. Anyone who reads the correspondence carefully must come to the conclusion that Hofmannsthal was the leading figure in this collaboration and not Strauss. It is absurd to say that "Hofmannsthal handled baroque comedy less expertly than psychopathological material". Did not Hofmannsthal write 'Ariadne auf Naxos', 'Dame Kobold' and 'Die Lästigen' (based on Molière's 'Les Facheux')? 'Das grosse Salzburger Welttheater' is baroque drama *kat' exokhen*, and 'Christina's Heimreise' and 'Silvia im Stern' are comedies in the baroque tradition. His masterpiece, 'Der Turm', has its roots in Calderon, as can be seen from the first version of that drama. Hofmannsthal was interested in psychopathology as much as Shakespeare was when he wrote 'King Lear'; no more and no less.

If I feel bound to refute so many points in Mrs. Hoover's chapter on Strauss it is in the interest of the truth about one of the great partners in the making of opera, particularly since he was burdened in his lifetime by misunderstanding of his work by irresponsible music critics in Austria and Germany. Hofmannsthal was no subservient librettist; he was a poet, recreating the baroque idea of the theatre, who saw in Strauss a congenial partner. He forced Strauss to abandon the Wagnerian operatic style by writing for him 'Rosenkavalier', 'Ariadne auf Naxos', 'Die Frau ohne Schatten', 'Die Ägyptische Helena' and 'Arabella', and Strauss fully recognized his debt to Hofmannsthal's genius.

SOME MODERN TENDENCIES IN NOTATION

BY HUGO COLE

THERE are two aspects in which we may consider a musical notation. In the first place, notation is the written language in which composer explains to performer what he is to do; when, and how, he is to do it. Viewed from this aspect, the study of notation becomes the study of a human relationship, and one of great importance; for on the harmonious working of this relationship depends the creation of the complete work as the listener hears it. The second and broader aspect lies in the interaction that takes place between notation and musical thought; for thought and the language in which thought is clothed are interdependent. New concepts call for new symbols: while, conversely, the composer is limited, and to some extent directed, by the structure, degree of accuracy, and associations of the terms he uses, and the symbols by which he represents those terms. It is the first of these aspects, the connection between composer and performer as it is effected by the written note, that I wish to consider here.

The musical score, regarded as an instruction manual, comes somewhere between the script of a play and the architect's plan. The playwright is less autocratic than either composer or architect. He meddles little with the timing, dynamics or finer inflexions of speech; and is necessarily content to leave producer and actor free to interpret his lines according to their own lights. The composer's score is comparatively an instrument of precision. It can indicate the timing and pitch of each note with accuracy; and can instruct also, though with less exactitude, on dynamic changes, and on such matters as the method of attack, and the mechanical control of voice or instrument. The limitations of the medium, however, determine the degree of accuracy in instructions on amplitude of sound; and such instructions are necessarily comparative, not absolute. Only on questions of rhythm and pitch is the composer's power complete. The architect, fortified by a vocabulary of exact symbols, and using materials all capable of measurement and analysis, can define exactly every detail of his conception.

To-day the composer, like the architect, is often an autocrat, who knows what he wants and is determined to get it. Earlier composers

may show what seems to us a remarkable indifference as to the way in which their music is to be performed. Gabrieli will write a part for violin or trombone, Telemann for bassoon or descant recorder. The composer will provide music "apt for viols or voices"; he will leave blank spaces for the performer to introduce cadenzas, and encourage him to enliven the bare notes with trills and ornaments. Trusting the performer to convey his ideas, perhaps he does not much care when they are transformed into something rich and strange. The present-day composer no longer trusts the performer. Uncertainty and ambiguity must be eliminated, and the performance must conform to his instructions in every detail. Busoni sternly declares that "we must put our music beyond the reach of amateurs"; and Bartók, it is said, could endure no performance of his quartets, because performance failed by so much to coincide with the ideal in his head.

Stravinsky is the composer who has gone farthest along the road towards eliminating the element of uncertainty in music. The most consistently logical of contemporary composers, and perhaps the one who can most clearly anticipate the effect of every note he writes, he has refined the art of notation to an extraordinary extent. Crescendo and decrescendo, markings which can never be exactly defined, hardly appear in his later scores: the pause is replaced by the measured rest (compare the earlier and later versions of 'Petrushka'): string passages are not only bowed, but also fingered, the string often being indicated. We find quavers in a cello part marked "glisser tout le long de l'archet" ('Orpheus'), and the violins told to play "toujours au milieu de l'archet" (again in 'Orpheus'). Diagrammatic flutes appear in the margins of the score, indicating the fingering of harmonics ('Pulcinella'). Flute triplets are marked t-k-t t-k-t to show triple-tonguing ('Firebird').

Markings such as these are clear and unambiguous; even if we may think them at times insulting to the player's intelligence (for what flute-player does not use triple-tonguing as part of his stock-in-trade?). Other markings found in modern scores are less clear. I wish now to consider various refinements of notation which do not explain themselves, or which are unnecessarily (or impracticably) minute.

I. THE USE OF DOT, ACCENT AND LINE.—These signs are traditionally used to mean, respectively: "well detached"; "accented"; "sustained and slightly detached". Used singly, they do not completely define the composer's intentions. When, in the first movement of the fourth symphony, Beethoven writes minims with

dots over them the result may be anything from an accented quaver to a long dotted crotchet, as the conductor chooses. Accent and line leave much latitude to the performer: the context will decide how far the accented note is to be sustained after the accent; and there are several schools of thought, among string players, as to the degree of *sostenuto* implied by the line. To-day it is common practice to use these markings in combination. Line and dot, used simultaneously, we can interpret as "sustained while the note lasts: but not lasting its full length". What are we to think, however, when this marking appears with the note tied? The explanation, in Stravinsky's case, is that it means "a sharp attack without accent" and has no staccato significance (see the foreword to 'The Rake's Progress'). But this meaning could hardly be deduced from the normal use of dot and line separately.

The accent may also appear in conjunction with the line: the meaning here must be "accent: then maintain the tone at a constant level". Prokofiev, however, uses this combination in his Fifth Symphony at a speed of 72 minims to the minute, applying it to a single quaver. How is such a note, its full value just over a fifth of a second, to be noticeably sustained? Accent and dot are also to be found in combination; this perhaps is the most necessary of the three possible combinations; there is no simpler way of writing, for instance, the rhythmic figure on p. 76 of Falla's 'Three-cornered Hat' (miniature score); unless we consider that the pointed dot sometimes employed implies an accent. My suspicion is that, while some composers have used the pointed dot in this sense, engravers have been apt to regard the pointed dot and the round as interchangeable. The fault need not lie with the engraver: the two forms of dot may be deceptively similar in the composer's manuscript: see Einstein's preface to Mozart's 'Ten Celebrated Quartets'.

Lastly, all three markings may appear together. In Bartók's 'Hungarian Peasant Songs' certain significant quavers bear the combined weight of accent, line, and dot (figure 5: at a speed of 120-126 crotchets to the minute). It is hard to believe that any player, however conscientious, could do justice to such a marking.

As regards the present-day use of these marks singly, there is a tendency to mark many notes that would formerly have been left unmarked. Careful marking may be a virtue: it also increases the possibility of inconsistency, and gives the engraver and proof-reader a task which they often fail to complete adequately. In the Falla example we find that, while the horn parts consistently employ the

combination of accent and dot, the string parts fluctuate between employing the combination and the simple accent, apparently at random. Elgar consistently employs the pointed dot to imply a sharper attack: but see the last chord of the cello concerto, where first and second trombones and strings have pointed dots, the rest round dots. In a homophonic passage of three chords for bassoon and horns in Walton's Symphony (p. 165 of the miniature score) the markings are:

| | <i>First and Second Chords</i> | <i>Third Chord</i> |
|---------------|------------------------------------|--------------------|
| Bassoon | accent | no marking |
| Horns 1 and 2 | line | accent |
| Horns 3 and 4 | no marking | accent |

Such inconsistencies are, no doubt, trifling; but if we can afford to overlook such details, can we not equally well afford to omit the detailed markings entirely?

II. DYNAMIC MARKINGS.—Here the composer is compelled to trust performer or conductor. No two orchestras, no two concert halls, will produce the same interpretation of dynamics, the same balance between different sections of the orchestra: no two horn players will produce a tone of the same carrying-power. No exact realization of a composer's intentions will be possible till he can give the intensity in decibels and the overtone spectrum of each note, as well as specifying the concert hall and the position in it of the ideal listener. Nevertheless, the range of markings has been extended, and both extreme and intermediate markings are to-day used more generally. Here is a comparison in markings of two slow movements of comparable length, chosen at random. In each case, the first violin-part markings have been classified. The *sf* mark in Mozart corresponds to the accent in the Bliss: there are four accents and one *fz* in the latter, five *sf* in the Mozart.

| | <i>ppp</i> | <i>pp</i> | <i>p</i> | <i>mp</i> | <i>mf</i> | <i>f</i> | <i>ff</i> | <i>crescendo</i> | <i>diminuendo</i> |
|--|------------|-----------|----------|-----------|-----------|----------|-----------|------------------|-------------------|
| Bliss Quartet No. I | 1 | — | 14 | 1 | 15 | 7 | 2 | 29 | 24 |
| Mozart Quartet in B \flat (K 458) | — | 1 | 23 | — | — | 8 | — | 13 | — |

Another characteristic of present-day scores is the tendency to refine and vary the dynamic marks, at any instant, throughout the orchestra. Writers on orchestration from Prout onwards quote this procedure with approval, as a sign of undoubted progress. At figure 85 in the slow movement of Walton's Symphony, the score is marked thus:

| | |
|---------------------|---|
| Flutes | mp |
| Oboes and Clarinets | at the top of a crescendo from pp and p respectively. |
| Bassoons | mf |
| Horns | pp |
| Violin 1 | mf |
| Violin 2 | mp <i>espress</i> |
| Violas | no mark since ppp, followed by "poco crescendo" |
| Cellos | mf |
| Basses | p |

Such apparently precise instructions indicate the composer's desire to attain a precise balance in performance; but to whom are these instructions directed? The flute-player who sees *mp* in his part is not to know that he is to play louder than basses and horns, less loud than cellos, violins and bassoons: nor has he an absolute standard by which to measure the loudness of his tone; his Albert Hall pianissimo may have a greater intensity than his mezzo-piano in chamber music. These instructions seem to be aimed at the conductor: but what an impossible task he is set! How many rehearsals would be needed to realize faithfully these dynamic fluctuations, recurring on every page? Fortunately the ear can sort out the essential from the unessential in a score without having recourse to an exactly tempered scale of dynamics.

III. INSTRUCTIONS TO CONDUCTORS.—This last example illustrates the fact that the modern score is a double-purpose score, combining information required by player and conductor. Fingerings and bowings, which concern player alone, appear together with the subtle dynamic markings noted above, which the conductor must interpret by balancing the orchestra. The score may also indicate to the conductor how he is to beat certain passages (see Stravinsky's 'Dumbarton Oaks'). The emergence of the conductor as a sort of super-performer, with the orchestra as his instrument, reduces still farther the stature of the performer. We meet conductors who say: "I have played such-and-such a work at Manchester"; much to the disgust of independently-minded instrumentalists.

IV. MARKS OF EXPRESSION.—The composer is not content with controlling, as far as he is able, the mechanical part of performance; he will also tell the performer in what state of mind he is to approach the music. This is no new thing; "Con intemissimo sentimento" Beethoven writes in opus 132: and he is right to demand it, for unless the late quartets are played with the deepest understanding they will fail to make their effect. Yet these terms that try to force the

player into sympathy are dangerous weapons. They are essentially general instructions; and it is when the composer tries to apply them at a fixed point that the danger becomes apparent. What are we to say when Bizet, in mid-song, calls for "a voice strangled by sobs"? More baffling is the instruction found in Delius's 'Eventyr'. Here, in an orchestral tutti, where the whole orchestra is playing fortissimo, the violins and violas are playing dotted semibreves; these, and nothing else, are marked "plaintively". These are extreme examples: there has in fact been a reaction against the indiscriminate use of adverbs in music (except in children's pieces, which are still to be played humorously, trippingly or, worst of all, daintily). Hindemith allows himself an occasional *espressivo*, Stravinsky the Beethovenish "dolce"—one of the most expressive and least definable instructions. Such instructions play a valuable part in preparing the performer: the only objection sometimes to be made is that they are tautologous. Why mark a little group of demi-semiquavers on the violins "scherzando", as Stravinsky does in 'Orpheus'? How else could they be played? Elgar's "nobilmente" often appears against tunes so obviously noble that the instruction is unnecessary.

V. PRECAUTIONARY MEASURES.—In this group I include all marks which merely remind the player of his duties; such are "sempre forte" and "sempre piano". Sibelius will mark a sustained note *f*—*f*. To make sure of his accent, a composer will put both an accent over a note and *sfz* below it. "Non rall." and "Non rin^f." appear often, together with other negative instructions. Such markings are a sign of lack of faith; and the performer may be excused in thinking that if the composer is going to act as nurse, and remind him of every possible lapse from his duty, he need not remain on the alert himself.

VI. SPECIAL SIGNS.—There is a tendency to elaborate scores with newly invented markings. In Bliss's quartet, referred to above, square and circle are used to indicate slight changes of speed. Schönberg's serenade, Op. 24, is prefaced by a page of symbols, abbreviations and instructions. He invents new signs for "Hauptstimme" and "Nebenstimme": and uses such alarming abbreviations as *Stschl* and *Stst*. Are such additional complexities worth while, when we consider the consequent mental wear and tear on the players?

What conclusions can be drawn from this survey? The composer seems to envisage a relationship between himself and the performer not unlike that of architect and builder. Every material is specified,

every stress calculated, every mistake guarded against. That he should wish to establish a tighter control over the player is inevitable; to-day there is a lack of a unifying tradition, a universal grammar, in music. If the composer cannot obtain understanding, at least he will exact a blind and total obedience from the player; yet here he is thwarted by the impossibility of defining and producing sounds with complete accuracy. There is also to be considered the almost ethical question, "How accurate should a notation be?" Any increase in accuracy must have the effect of reducing the stature of the performer, by limiting the field over which he is called upon to exercise judgment. It may also mean that the character of the music is obscured by a crowd of inessential markings. Does a Reger score, replete with markings down to the last semiquaver, usually receive a more musical performance than a Bach score, in which an occasional *piano* or *forte* appears like a beacon among pages of naked notes? Increase in accuracy means loss of flexibility. Consider the case of the Viennese waltz. The accompaniment figure of three crotchets to the bar is played in every way but that in which it is written. To write it down in one of these ways might perpetuate a local tradition of playing: it would be, aesthetically, a blunder. A parallel here suggests itself in the poetry of William Barnes. He, for whom standard English was the first and natural language, deliberately evolved the sort of phonetic Dorsetshire in which many of his finest poems are written. Now it is one thing to hear a poem read in a rich west-country accent: quite another to read, in cold print

O spread agēan your leaves an' flow'rs
Lwonesome woodlands! zunny woodlands . . .

However much we delight in the playing of the gypsy fiddler, the essence of his art is that it should be spontaneous.

I conclude, therefore, that notation can be too precise: that it is undesirable that the relationship between composer and performer should approach that of architect and builder. The modern builder has many virtues; but he is not distinguished by creative imagination. The conditions that produced Whitehall could never have produced Southwell, the work of many brains, not of one brain and many hands. The stiff and formal relationship existing to-day between composer and player is reflected in our notation. In practice, the most precise language is useless if the users have nothing of common interest to communicate: and conversely, where sympathy exists, a satisfactory means of communication will be found.

REVIEWS OF BOOKS

Musical Form. By Hugo Leichtentritt. (Harvard University Press. London: Geoffrey Cumberlege. 42s.)

This massive book, having gone through three German editions, now appears in English for the first time. While adding some new material, notably an analysis of Schönberg's Op. 19 piano pieces and a fine chapter demonstrating the influence of the aesthetic ideas of successive ages on their types of music, this edition does not alter the two-part plan of the book. The first part is a detailed handbook on musical form, and the second a miscellany of chapters on aesthetics, more particular investigations of certain forms and analyses of Bruckner's eighth symphony and Schönberg's Op. 11 and 19. It is a pity that the opportunity was not taken of recasting the book in some less messy arrangement, for the cross-references between each part are not numerous, and on reading the early chapters one tends to tax the author with lacunae which in fact he later fills.

The book presumably won its reputation thirty years ago for the unflinching way in which it tackled the vast field and for its insistence on detailed examination of music as far as possible within the limits of a single volume. These remain its virtues to-day, and it is only fair to regard with awe the catholicity of the index before talking of omissions. Indeed, criticism on this score might be considered as unjust were it not for the fact that space is wasted at the beginning of the book by a rather niggling treatment of the structure of phrases which, at best, describes what any student can see for himself and, at worst, cuts phrases into monstrously unmusical snippets. The most conspicuous omissions are of Haydn in the section devoted to variations on two themes, and of the conception of the ritornello in the study of the aria. Intimately connected with the latter is that Bachian concerto-form which is built up on a ritornello and which is not confined to concertos. One thinks, for instance, of the B minor organ prelude and the prelude of the G minor English suite whose structure is so illuminatingly printed in heavy and light notes in Einstein's 'Short History of Music'. Leichtentritt appears to make no explicit reference to this well-defined and fundamental polyphonic form.

There are a number of loose and questionable statements, side by side with much lucidity. Surely one should not call the C minor prelude of the first book of the '48' a "rushing torrent of sound" *tout court*? If it begins as a torrent, what happens at the Presto? The two types of courante used by Bach are not clearly differentiated, though Bukofzer has suggested that Bach went so far as to use the French name for one and the Italian for the other. And surely one should not give "follia" as a general name for basso-ostinato without mentioning the far more important particular use of the name?

Turning to more violent disagreements, one must protest against the first movement of Beethoven's Op. 109 being called an introduction to the ensuing *Prestissimo*. Quite apart from the fact that it is longer, it has an underlying basis of sonata form which is not mentioned. The first four notes of Beethoven's C minor symphony are said to have "a more or less important part in all the movements". One can see (not hear) a superficial resemblance between this motive and the horn theme in the third movement, but one must be devoid of a sense of rhythm to believe in it; and the allusion to the other movements is baffling. But astounding rather than baffling is the word for the thesis that both the Op. 106 piano sonata and the Op. 130 quartet are "cyclic" works in the Franckian sense. No expense of engraving is spared in the illustration of this preposterous piece of special pleading. Here we have the fruits of that phrase-chopping with which the book begins. There is a falling third at the end of the first phrase of Op. 106, there are falling thirds to be found in the other movements (whether major or minor thirds seems immaterial), ergo, Op. 106 is "cyclic". A similar use is made of the rising fourth in bars 15 and 16 of Op. 130 (four B \flat 's and an E \flat). Progressions rising from dominant to tonic (they are comparatively easy to find in tonal music) are called in as evidence, in spite of the fact that anyone can hear that the initial phrase is from tonic to sub-dominant.

It takes some time to recover from such a flagrant disregard of what music sounds like, but there is much to praise. First class is the essay on Beethoven's *Diabelli* variations—much better than Tovey's. It shows a fine insight into Beethoven's technique of developing short motives from the head of the theme, and it is lavishly illustrated. (Why, incidentally, is there a universal chorus of dispraise for this splendidly virile tune?) The essay on the rondo is also masterly, full of shrewd and well-expressed observations on the difference between themes for sonata-form, for rondos and for variations. In many places *Leichtentritt* shows an illuminating boldness in taking themes and re-writing them as examples of what they might become in other hands or for other purposes, and in this essay there is a particularly revealing reconstruction of the theme of the A \flat variations in Beethoven's Op. 26 as it might have been, had it been written for a rondo. There is also a fine analysis of the shepherd's air in 'Tristan', both the tune and its subsequent elaboration, and a comprehensively interesting chapter on "the forms of unison music".

The language of the translation is variable. The horrors of "tone" and "voice-leading" do not abate. Bad grammar is bad grammar on both sides of the Atlantic; and Harvard ought not to give its imprimatur to such words as "concertizing", "motoric" and "ariose". Is a note of satire to be detected when the author says that Lorenz "enriches the terminology of music by what he calls the bar-form"? There is certainly nothing to be said for a new technical term which conveys no inkling of its meaning but is, indeed, positively misleading, having nothing to do with bars. For obscurity the palm must go to this sentence: "This effect [the imposition of duple rhythm on 3/4 time] was known in older music as 'hemioles' (hemihole, half-whole, or one and a half)." An explanation that needs explaining!

I. K.

Bel Canto in its Golden Age: a Study of its Teaching Concepts. By Philip A. Duey. pp. 222. (New York: King's Crown Press, Columbia University. London: Cumberlege, Oxford University Press. 1951. 24s.)

The author defines "il bel canto" as "a term now generally used to denote that flowering of vocal lyricism which reached its peak during the course of the eighteenth century in Italy". Not all the lexicographers agree. Eric Blom, in 'Everyman's Dictionary', considers that its apogee was reached in the nineteenth century, saying that the term means: "Singing in the traditional Italian manner with beautiful tone, perfect phrasing, clean articulation, &c.", and going on: "The art of Bel Canto culminated in Italy in the nineteenth century, but has now sadly declined there."

What Italian singing was like in the eighteenth century we can only guess, but our imagination can more or less represent it—at its finest it must have been the ideal interpretation of the music of the time, just as, for that matter, has been the finest singing of every generation. For a century at least there have been laments over the decline of singing, but what is meant is, at the most, that the standards of the past are no longer attained in the music of the past. In each generation singers have been grappling with new problems raised by that generation's composers, and—the best of them—excelling with an art unattainable or, rather, inconceivable in an earlier generation. It is surely a fallacy to postulate an immutable standard of singing. Fine singing is the adequate rendering of a given vocal music; and Burney's criteria, for instance, are inapplicable to a performance of 'Pierrot Lunaire'. The probability is that the most exquisite of Mozart's contemporary interpreters would have been found wanting if we can imagine them as faced with the demands of Verdi's forceful, passionate scores. Roughly put, a given music gets from its contemporary singers a performance comparable in artistic virtue with the different achievement of another generation. 'The Dream of Gerontius' was composed; and there, on the scene, were Muriel Foster and John Coates to be its ideal interpreters. Strauss's 'Salome', a few years later, made unheard-of demands. Did Aino Acté's consummate performance represent a decline of singing simply because her 'Batti, batti' was not a match for Patti's? Is the truth rather not that, in this very different field, she was an artist not incomparable with Patti, in so far as she excelled wonderfully in a particular undertaking? As for the suggestion that sheer beauty of vocal quality has been lost since the eighteenth century, who that ever heard Caruso sing, 'O souverain, o juge, o père', can credit it for a moment? If Caruso's performance was not "il bel canto" the term has no meaning.

Against this line of argument there is the consideration that the present-day world asks of its singers much less than at any other time the music in which they naturally excel—the music of their own age—and enormously more performances of music of bygone styles. Moreover, there are fundamental principles of technique applicable to everything from Monteverdi's 'Orfeo' to 'The Rake's Progress'. With the exception of such eccentric products as Schönberg's 'Pierrot', all vocal music requires beautiful rather than ugly singing; and there is something absurd in attributing to the term "il bel canto" a specialized

meaning. When did it come to acquire this significance? Mr. Duey has been at pains to establish its history. Italian writers of the mid-nineteenth century used the term as meaning simply "good singing", "fine singing"; and when Lamperti's 1864 treatise was translated into English, in 1877, "il bel canto" was indeed rendered, "good singing". But this was the age of the great Wagnerian debates. Such a critic as G. A. Biaggi found 'Lohengrin' music fitter for barking than singing, and "il bel canto", as opposed to Wagnerian bellowing, now acquired the honours of italics. But it had to wait until the 1916 edition of Riemann's *Lexicon* to get a separate entry in a musical dictionary. Before this some German music critics had begun to use the term with a disparaging tinge. In fact, in the 1880s there appear to have been Germans who preferred ugly to beautiful singing.

Mr. Duey's book is, in the main, a survey of the technical writings on singing through the centuries. It is curious rather than useful. Whenever the "golden age" of singing may have been—whether in the days of Farinelli, of Catalani and Grisi, of Patti and Melba—the theorists were never able in their writings to throw much light on practical methods. Before the scientific age they strike us as having been wonderfully unobservant of physiological processes. Again and again the singer's power is supposed to derive from his lungs. In Hawkins we find: "... to have 'a good breast' was formerly a common periphrase to denote a good singer." As though a kind of wet sponge could be a source of power! What is rather disturbing is to find our author himself seeming to subscribe to some such fallacy, for he attributes the singular abilities of the eighteenth-century castrati "first to their abnormal chest dimensions which allowed them to inhale a great amount of air", the sentence going on, "and second to the fact that the larynx was considerably smaller than normal, thus allowing the voice to be produced with much less expenditure of breath". So many misconceptions in so few words!

It is curious to find that the history of a still prevailing heresy about "vocal registers" goes back as far as the thirteenth century, when John of Garland said: "It must be known that the human voice exists in three forms: it is a chest voice, throat voice or head voice." But in the same century Jerome of Moravia qualifies a similar pronouncement with the words, "Speaking popularly—not of their real nature", words which cause us to respect Jerome of Moravia. Whenever the golden age may have been it can hardly have been in Caccini's time, to judge from the practice of scooping then prevailing. It seems to have been the custom to attack a note from as much as a third below, and as late as the middle of the eighteenth century Marpurg is found deprecating this habit of "note-seeking" (*Tonsuchen*). The chapter on vocal hygiene contains some sound advice—such as that of Carré (1744), "Take care in eating and drinking that nothing falls down the windpipe," advice that holds good after 200 years—and also some fanciful beliefs, e.g., that a leaden plate placed on the stomach makes the voice clear and more agreeable.

R. C.

L'Interpretazione Musicale e gli Interpreti. By Andrea della Corte. pp. 574. (Turin: Unione Tipografico-Editrice Torinese. 1951.)

This is a large and liberally illustrated book (12 plates and 263 illustrations in the text). The first picture of all shows us the Court Chapel at Munich with Orlandus Lassus seated at the harpsichord. Title-pages, playbills and caricatures are reproduced. Some of the celebrities of the past—Malibran, for instance, represented by Pedrazzi's portrait in the Scala Museum at Milan—fare better than do those of today in commonplace photographs. Furtwängler appears in these illustrations no fewer than nine times, Beecham not once.

The first two chapters (70 pages) deal with general questions of musical interpretation. There follow fourteen chapters on conductors, twelve on pianists (from Mozart to Busoni), eight on violinists and six on singers.

A musical score, someone has said, is only the promise of music. Lully, sending off a new opera to the theatre exclaimed: "End of joy, beginning of pains!" Boito said: "Blessed the arts that have no need of interpreters!" We find these quotations in the first chapter, with considerations derived from them. But if imperfect realization of his conceptions is one of the crosses the creative musician has in all the ages had to bear it is only fair, at the same time, to consider the compensation many a composer surely has enjoyed—a compensation that must often have been rich and radiant beyond his dreams—in the interpretation of executants of genius. Della Corte's book abounds in documentation suggestive of the precariousness of the balance between creation and interpretation. If some composers have been betrayed by their interpreters, have not others been—temporarily, at any rate—promoted to a seeming superiority not theirs at all? The claim has been made by the author of a recent book on Victor de Sabata that that conductor, by the infusion of his own ardour, has raised indifferent compositions to a degree of effectiveness not inherent in themselves. Against this, a saying of Weingartner's is quoted, to the effect that the conductor cannot increase the value of a work, though he can lessen it, for his action at its best is "a reproduction corresponding to the value of the work in hand".

Then there are quotations from Furtwängler's writings on the conductor's function and art, in which he represents himself as the most objective of interpreters, concerned only with the "reawakening" of the "cold clay" of the score, not to shine himself but to illuminate the composer's thought. In all this he is, no doubt, the soul of sincerity; and other powerfully personal characters in the world of interpretative art pride themselves on being merely the composer's mouthpiece, as though there were something rather disgraceful in the admission that the realization of music requires collaboration, and that one man cannot identify himself with another. Nikisch was outspoken enough to declare what others surely have believed in their heart of hearts, when he said, "The modern conductor is a re-creator," and went on to tell a Brahms story—how at a performance of a Brahms symphony at Leipzig the composer, at first restless and refractory, exclaimed, "Did I really write that?", but at the end was won over, saying to Nikisch, "You have done it all in a new way, but you are right". Weingartner was less complaisant

than Brahms, saying of Nikisch, "He became, like Bülow, an interpreter in the bad sense, namely, an arbitrary executant". Della Corte's pages, and the second chapter in particular, are rich in such matter.

The principal conductors considered in detail—abundant detail—are Bülow, Nikisch, Weingartner, Toscanini, Furtwängler and Bruno Walter. The early history of conducting is, by comparison, scantily dealt with, and Adam Carse's books seem to be unknown to the author—at any rate, Carse's name does not appear in the index (there is no bibliography). But if this is a popular rather than a "musicological" book the chapters on more or less contemporary artists are as a rule excellently well done. An exception is the *de haut en bas* treatment of Sarasate, who is disparaged in a way only to be called priggish. Della Corte writes from hearsay, basing himself on Hanslick's depreciation of Sarasate's Beethoven—not, one can well believe, his line of country—and the like; but he might as well have admitted less hostile witnesses, Pierre Lalo, for instance, who, a critic not less astute than Hanslick, has said:

He was the greatest violinist I have ever heard, and I have many times heard the greatest. . . . He had neither Joachim's affectation of profundity and pontificating solemnity nor Kubelik's automatic mechanism and graceless bow He was all life and spontaneity No other violinist has possessed so perfect and complete an art. His tone was not the fullest or the most powerful—he did not crunch on the strings with his bow, like certain of his rivals—but it was the purest, the clearest and, at once, the most intense and most delicate: a crystal sound never flawed by any grinding, and carrying better in a hall and more easily dominating the orchestra than the apparently more voluminous tone of other celebrated violinists No one ever had a simpler style, or one more clear-cut and true. There was no trace of bad taste, no search after mere effect

Della Corte's tastes are more Germanic; but he surely goes too far in choosing this great artist's name on which to hang this sort of moralizing:

The executant who does not squarely face an aesthetic problem, who does not acquire titles of devotion, humility, servitude, passes away together with his ephemeral glory.

The book concludes with interesting chapters on singers. Shaliapin naturally is his ideal. These chapters are arranged in "ages"—those of Rossini, Bellini, Donizetti, Verdi and Wagner—and they might well be expanded to form of themselves an entire volume. Typical of these evocations of the past is the account given of Isabella Colbran, Rossini's wife, who in the dozen years of her heyday sang on an average four new parts a year. We read here of the strange career of Adolphe Nourrit and of his rival Duprez. Nourrit had reached the top of the tree when he was outsung by Duprez in 'Guillaume Tell'; but whether Nourrit's suicide was the direct result of this defeat is not altogether clear. Malibran, Pasta, Grisi—these stars rise and set, and their transit is described with details not easily found elsewhere. If an example is looked for of the contribution made by the interpreters of a great work Verdi's 'Otello' will serve. Astounding must have been that first performance, with the finely intelligent Maurel as Iago and, as Otello, that astounding child of nature, Tamagno. Has their like ever been heard again? A less familiar name is that of the Italian Wagnerian tenor Giuseppe Borgatti, who was accused of "mediterraneanizing" Wagner but whose Siegfried, Tristan and Loge won Toscanini's and Richter's approval. Borgatti (1881–1950) was a bricklayer, and his way to eminence was arduous. It is suggested that he owed a good deal to Toscanini's coaching, but his own

zeal—an apostolic zeal (Martucci called his Tristan “inspired and quivering as an apostle”)—was, together with a splendid voice, the radical factor. To do justice to the first act of ‘Siegfried’ he learnt the blacksmith’s craft. The severe Toscanini himself called Borgatti’s Siegfried “unforgettable”.
R. C.

Frederick Delius. By Peter Warlock (Philip Heseltine). Reprinted with additions, annotations and comments by Hubert Fross. pp. 224. (London: The Bodley Head. 1952. 15s.) *The Songs of Delius.* By A. K. Holland. pp. 56. (‘Musical Pilgrim’ series. Cumberlege, Oxford University Press. 1951. 3s.)

Mr. Foss has undertaken a difficult task. Heseltine’s book on Delius first came out in 1923, eleven years before Delius’s death and seven years before his own. It was a young man’s book. But how accomplished was that singular young man! It is a work of art and, as Mr. Foss says, “has a natural beauty of its own.” But it has long been out of print and has become out of date. Mr. Foss’s solution of the problem takes the form of a reprinting of Heseltine’s text, to which he has added chapters which draw on other Delian literature—the writings, principally, of Eric Fenby, Clare Delius and Cecil Gray. He has also been able to add a chapter of memories by Percy Grainger, the genial tone of which counterbalances, to some extent, Cecil Gray’s severe criticism of Delius’s character. One of Mr. Grainger’s anecdotes, however, confirms Gray’s characterization. “Hearing that a certain musician who was visiting him at Grez was an ardent Christian Scientist (a fact that the musician had not mentioned to him), Delius regaled his guest with, ‘Of all the stupid things in the world, Christian Science is the stupidest’. And he went on by the hour teasing the man”. Mr. Grainger, all the same, maintains that, “In some ways he was the kindest and most protective man I have ever met”. True, Delius gave a helping hand to the young Grainger; but the nature of the man has by now been made clear enough.

Delius was only intermittently a song-writer: Mr. Holland’s list includes no more than 47 pieces of which the ‘Maud’ sequence of five songs with orchestra is unpublished. It appears that there is no reason to regret the withholding of this sequence, which was composed in 1891. The vocal line is comparatively dull, the music stands about instead of moving on—so we gather from a note contributed to Mr. Holland’s little book by Eric Fenby, who mentions that ‘Come into the garden’ “in itself takes fifty pages of full score”. Mr. Holland characterizes Delius’s mature song-writing thus:

Delius is more concerned [than Hugo Wolf] with creating a new psychic and emotional experience, for which the words of the poem are merely the framework. The justification of his songs frequently lies not in the words so much as in the emotional echoes to which they give rise . . . His vocal line . . . is frequently very ambiguous until it is seen in relation to the harmony of which it forms part.

These words bring back to mind the vocal line of ‘A Village Romeo and Juliet’, and are very much in the nature of an admission. But there is some exquisite music in this rather mixed legacy, and it is a good thing that Mr. Holland should have drawn attention to the Verlaine set, which is in danger of being overlooked. He inclines to disparage the early

Shelley songs which, indeed, no one would try to make out to be great music; but they are genuine songs and an adequate singer can make an eloquent, warm-hearted effect with them in a not too censoriously critical company. Mr. Holland mentions the following as among his favourites: 'To Daffodils', 'The Nightingale has a lyre of gold', 'In the Seraglio Garden', 'La Lune blanche', 'Avant que tu ne t'en ailles', 'Spring, the sweet spring', 'A late Lark', and 'Summer Landscape'. The early 'Princess', from the second set of Norwegian songs, is, in addition to these, a little piece it would be a pity for the world to forget.

R. C.

Source Readings in Music History: from Classical Antiquity to the Romantic Era.

Selected and annotated by Oliver Strunk. pp. 919. (London: Faber & Faber. 1952. 63s.)

Professor Strunk tells us that his book began as an attempt to carry out a suggestion made by Carl Engel, who expressed a wish for "a living record of musical personalities, events, conditions, tastes . . . a history of music faithfully and entirely carved from contemporary accounts". Something rather different from this has come of the project—different, but so valuable that the wonder is that nothing really like it has been attempted before. The publishers hardly exaggerate when they say that the book "is a library in itself". A true scholar's choice has gone to the selection of the eighty-seven items; and if none of these is exhaustive—if not all of Boethius's treatise is here, nor all of Guido d'Arezzo's teaching, nor Zarlino's 'Istituzioni Armoniche' complete, and if, to turn to a later section, Berlioz's criticism is represented by a single essay—the owner of the book will be in possession of pages upon pages of the *ipsissima verba* of many and many a teacher, theorist and critic whom hitherto he is unlikely to have known save at second hand.

The net has been wide cast. Only six of the eighty-seven items were originally written in English, and about three-fourths of the book consists of writings not previously published in English translation or (Professor Strunk says) "hitherto published only in unsatisfactory versions". It is not a book of mere snippets. There are, for instance, thirty-three pages of Zarlino. Exceptionally an item takes up only a page or two, but the smallest has its point—Goudimel's foreword, for example, to the 1565 Geneva Psalter, in which he explains that his harmonizations are not intended to be sung in church but are for domestic use. On the next page is a letter from Cranmer to Henry VIII, giving his view of the music appropriate to the new Prayer Book. Later on we find extracts from Morley, Peacham, Addison and Burney; and it occurs to the reader how interesting and valuable would be a similar book compiled exclusively from English sources.

If the old theorists make heavy reading there is plentiful relief—for instance, in the extract from Marcello's satirical 'Teatro alla moda' (1720), in which it is allowed that a composer, to curry favour, should invite guests to sit by him in the orchestral pit, "occasionally giving the violoncello or the double bass an evening off" for their sake. In a different vein of entertainment—though entertainment is not Professor

Strunk's purpose—is Jean Paul's 'Hesperus', wherein we get a glimpse of the effect of the classical slow movement on contemporary souls, reading how one of the characters "abandoned his battered heart to the lofty Adagios, which spread themselves with warm eiderdown wings over all his wounds". The book ends with a substantial extract (twenty-seven pages) from Wagner's 'Art-work of the Future'. R. C.

Bourdon und Fauxbourdon. By Heinrich Besseler. pp. xiv + 264. (Leipzig: Breitkopf & Härtel. 1950.)

Something of the growing interest in fifteenth-century music may be seen in the carefully filled pages of Professor Besseler's latest book, which shows its author as a keen and successful advocate of literary style as opposed to "musicologese". Yet the book is not easy to read, for the good reason that its subject-matter is rich and concentrated, so keeping at bay even the sharpest of scholastic appetites. It is indeed a book to return to time and again; a book to promote discussion and to provoke argument, for there are no less than eighty-five theses covering four aspects of the subject, in a special supplement whose purpose is admittedly didactic.

The word fauxbourdon has been loosely used by musicians for a long time, and is given nine separate definitions in a current work of reference. Besseler is concerned (as were Bukofzer and Georgiades) with the manifestations of fauxbourdon in the later Middle Ages, and in particular with its influence upon the music of the Netherlands. Painstaking analysis of a host of compositions by Dufay, Ciconia, Lebertoul, Binchois and Dunstable is clearly set forth in wellnigh impeccable tabular form, conjuring up for the reader an immediate picture of any given stylistic phenomenon. Scientific method used with such assurance as this cannot fail to delight and impress, nor can it fail to make rapid reference a matter of ease.

Among the many questions discussed at length a few stand out because of their recognized importance (English sonority and panconsonance, the growing use of large choir-books, the musical debt owed to Italy by Dufay and Ciconia); others because of their comparative novelty ("bourdon" as a functional harmonic bass, the role of trombone and slide-trumpet, significant changes in notation, the Walloon element in Netherlandish music). As the title of the book implies, "bourdon" has been presented in partnership with fauxbourdon, not because it actually existed as a separate feature, but for the reason that fauxbourdon could not have come into existence without it. At least, that is Besseler's contention. The "bourdon", he thinks, was a type of *contratenor bassus* with an abnormally wide range, and requiring a stave of six lines. Besides its strong harmonic element, it frequently suggested instrumental effects, more especially the effects common to brass instruments with their predilection for arpeggiic motives and for frequent rests to enable the player to take breath. Reproductions of wind instrumentalists, as depicted in both miniatures and larger canvases, bear out to a remarkable degree the arresting theories which Besseler puts forward. There are, in addition, excellent reproductions of manuscripts at Oxford, Rome and

Modena, besides a map of the Netherlands showing musical and political frontiers. To the three complete musical examples at the end of the book must be added nearly fifty examples in the text, all printed with accuracy and clarity. This remarkable book is one of the most important to have come from Germany since the end of the war, and it will surely go down in scholarly history as a vivid and original contribution to a period in musical development which, until recently, has been slow to give up its secrets.

D. W. S.

The Concise Oxford Dictionary of Music. By Percy A. Scholes. pp. 655. (Geoffrey Cumberlege, Oxford University Press. 1952. 18s.)

There are nearly 10,000 entries and, furthermore, some thousands of cross-references. Some 1,700 composers are included, and nearly as many musical performers; 1,100 technical terms are defined, and nearly 2,000 foreign terms relating to performance are translated. An entertaining hour or two may be spent in comparing this remarkable piece of lexicography with Eric Blom's 'Everyman's Dictionary of Music', likewise a work of wonderful industry and comprehensiveness. The 'Concise Oxford' is more expensive than 'Everyman', but the scope is more or less the same. 'Everyman' contains more worthies of the past, and there are fuller lists of composers' works. The 'Concise Oxford' contains more extensive technical articles (Plainsong gets three columns as against a third of a column in Mr. Blom's book), and it includes, as 'Everyman' does not, living musical executants in great numbers.

Both Dr. Scholes and Mr. Blom are masters of condensation, as they had need to be to pack so much into their space. Dr. Scholes now and then allows himself a little excursion into comparative diffuseness, as when he gives more than two pages to hymns and hymn-singing. The accuracy of the work—if one may pass an opinion without having scrutinized every article—is striking. The date of Paradisi's stay in London is out by a century, but that is obviously a misprint. It is not clear why Dr. Scholes seems to prefer "czardas" to "csárdás", but the right spelling is mentioned. The up-to-dateness of the work may be illustrated by its inclusion of Priaux Rainier and Racine Fricker among the composers and such newcomers to the scene as Amy Shuard and Rosina Raisbeck. Dr. Scholes has no such decided views on the transliteration of Russian names as Mr. Blom. It is rather a pity, perhaps, that he should not lay down the law on this point in a book that will be consulted far and wide.

R. C.

Briefwechsel (Gesamtausgabe). By Richard Strauss and Hugo von Hofmannsthal. Edited by Franz and Alice Strauss and supervised by Willi Schuh. pp. 728. (Zurich: Atlantis Verlag. 1952.)

The first edition of this correspondence was published in 1925, and an excellent English translation by Paul England came out in 1928. It brought the story of the famous collaboration down to 1918, and contained 185 letters. There are 523 in the new edition. Hofmannsthal's

are the more numerous—317 as against 206 written by Strauss—for the poet was less careful than the musician in preserving his colleague's communications. A few figures will illustrate the augmentation. There are now thirty-eight letters for the year 1909, as against thirty in the first edition; twenty-three for 1910 (formerly thirteen), thirty-five for 1911 as against twenty-nine, twenty-seven for 1913 as against seven. And the already published letters are much amplified, sometimes with the identification of persons formerly anonymous. Who, for instance, was the friend "N" who in 1911 could not make head or tail of 'Ariadne'? He turns out to have been Willy Levin. But discretion is still observed in some cases. We are not told what was the new opera which, in May 1916, excited Hofmannsthal to such scorn ("really shocking stuff . . . reflecting nothing but present-day ugliness"). Can "K" have been Korngold? The first edition, it appears, was touched up by Hofmannsthal. The editors have now returned to the text of the letters as originally written. To give one little example: Strauss, writing an enthusiastic letter in connection with 'Die Frau ohne Schatten', calls his poet, "My dear Scribe". This phrase appeared in 1926 as, "My dear Da Ponte".

The new volume presents us with the collaborators' discussion of 'Die Ägyptische Helena' and 'Arabella' on the lines—familiar to readers of the earlier book—of their discussion of 'Der Rosenkavalier' and 'Ariadne'; and again it is difficult to say whether musician or poet comes out of it with the more credit. Their differences were often acute, and neither of them—the cause and the issue being of prime importance to both—spared the other a drastic expression of opinion. Each could easily have found a more complaisant collaborator, but their reciprocal appreciation was enough to override their differences, and this is as much as to say that each was, as well as a creative artist, a man of superior nature and temper. Hofmannsthal somewhere allows that he is not a professional playwright primarily but a poet, and indeed it comes out again and again that Strauss had the more practical sense of the stage. At the same time, the musician must be allowed to have been receptive to a range of poetical thought well outside considerations of scenic effectiveness. His enthusiasm for the 'Helena' is proof of this, and we cannot help respecting him for it, though the suspicion creeps in that that not very fortunate work might have been all the happier in its fate if he had applied his critical faculty to it with the force that was the making of the second act of 'Rosenkavalier', the development of which was his and not the poet's idea.

And what of the poet's sufferings at the composer's hands? He gives a clear enough hint of them in a comment he makes on Franz Schmidt's opera 'Notre Dame', an opera "remarkable for the fact that at a first hearing I was able to understand almost all the words". Poor Hofmannsthal longed to hear his words made intelligible, but Strauss had no comfort to give him beyond the suggestion that perhaps the auditorium lights might be raised enough for the public to read 'The Egyptian Helen' during the performance.

Strauss's was the coarser and the stronger nature. Hofmannsthal was the more given to illusions; he was, for instance, convinced that 'Arabella' would eclipse 'Rosenkavalier', while Strauss could never quite believe in 'Arabella', though he tried to do his best by her. In truth, the

famous collaboration suffered, after its peak of glory, a long decline, and the latter half of this long book, interesting though it is, makes on the whole melancholy reading. The end is affecting. After long exchanges and severe criticism by Strauss of 'Arabella' the composer received a revised version of the first act, and acknowledged it by telegram: "First act excellent. Hearty thanks and congratulations." But Hofmannsthal never opened the message, which came on the day (July 15th, 1929) of the funeral of his son Franz, who had committed suicide. The father was struck by apoplexy on that day and died before his son's interment.

We do not get the impression of intimately friendly relations between the two collaborators. To the end they addressed each other with a certain formality, and subjects outside the work in hand were rarely touched upon. The interest of the correspondence is not general, but lies in the long succession of views it affords us of the artist's workshop. What labour, what an expenditure of thought and trouble, went to the making even of only moderately successful productions! No man works like the creative artist. To read of the agonizing parturition of one after another of the later Strauss-Hofmannsthal operas—with all their qualities, near-failures, one and all—is to suffer with these artist-minds. And yet the reader is not wholly sympathetic, and the reason for this seems to lie in what can only be called a moral deficiency in both poet and composer. In neither was there a purpose in life equal to his talent and technique. Neither seems to have been aware of this, but indirectly the correspondence speaks to us of something rotten in Wilhelm II's Germany, or perhaps it would be fairer to say in the civilization which these two so eminently represented.

The volume is a model of book-production, as handy, for all its 700 pages, as it is well printed.

R. C.

Neue Musik. By H. H. Stuckenschmidt. ('Zwischen den Beiden Kriegen' series, Vol. II.) pp. 479. (Berlin: Suhrkamp Verlag. 1951.)

The author made his name between the wars as a music critic of uncommon culture, penetration and elegance of style, at Berlin and at Prague. He is now professor of musicology at the Berlin Technical University. His book is divided into almost equal halves: the first fifteen chapters are his own survey of the twenty years between the wars, and the rest consists of illustrative extracts from the writings of musicians and aesthetes of the time, together with twenty-four pages of music (Bartók, Busoni, Hauer, Hindemith, Milhaud, Satie, Schönberg and Stravinsky), a short bibliography and a gramophone list.

A brave man is he who attempts a synopsis of a period of such confusion. Stuckenschmidt possesses both courage and experience; moreover, he is sympathetically inclined towards what he calls "radicalism". The "enrichment of the language of music" is one of his great interests, and if the reader sometimes feels that this is hardly balanced by his judgment of the worth of what has been said with all the multiplied resources of the century it is an interest obviously desirable in an historian of the 1920s. He is, in fact, still too much fascinated by the Vanity Fair of his youth to submit it to any very searching criticism; but that is not

to disparage his descriptions of its tendencies, experiments and cleverness, which are extraordinarily well done, however given he may be to appreciate exciting new sensations at the expense of . . . well, let us say, the Eternal Verities. There is a passage in which the opposition to Schönberg is equated with that which Beethoven at one time experienced. Both were called mad; and the implication is that Schönberg's sanity is much the same as Beethoven's. Such a line of argument strikes the reader as rather disingenuous. And he is not so much impressed as, perhaps, he ought to be by Stuckenschmidt's obvious approval of Schönberg's "ever greater emancipation from all laws of harmony, form and thematic crutches". Emancipation to what purpose? The answer is: 'Erwartung', a work here described as "the legitimate prosecution of the path only tentatively broached by Strauss in 'Salome' and 'Elektra'". A primrose path! But, in fairness, it must be remembered that many of the exciting new composers of our author's youth were to fall under the ban of the "Third Reich", a regimen with which he was profoundly out of sympathy; and this book doubtless is, in some measure, a corrective to the Hitlerian propaganda and persecutions of the 1930s.

The English reader who turns with curiosity to the author's treatment of our own composers is disappointed to find the critic, generally so knowledgeable, among those who exaggerate the importance of Vaughan Williams's studies with Ravel in 1908—Ravel, who, as V. W. has told us, paid him the compliment of telling him he was the only pupil who "n'écrit pas de ma musique"! According to Stuckenschmidt (who calls 'The Wasps' one of V. W.'s operas), V. W.'s "Klangstil" is based upon that "of his French master", but the fact surely is that, without information, no one could have guessed that V. W. had ever been aware of Ravel's existence. He detects Busoni's influence in Benjamin Britten.

The collection of extracts, above mentioned, is interesting. It includes biographical pages by George Antheil, Prokofiev and Stravinsky; a defence of atonality by J. M. Hauer, with statistics (the twelve notes contain no fewer than 479,001,600 "melodic possibilities"); two or three pages from Schönberg's 'Treatise on Harmony'; *obiter dicta* by Cocteau; an article on Satie's 'Socrates' by G. M. Gatti, and other things it is pleasant to have between one pair of covers.

R. C.

Musical Trends in the 20th Century. By Norman Demuth. pp. 359. (London: Rockliff. 1952. 35s.)

This is an eccentric book. Mr. Demuth has often expressed his low regard for the craft of musical criticism, and here this point of view is disclosed in a composition and style so slapdash and unconsidered as to place a severe strain on the reader's patience. Sometimes a sentence is all but unintelligible, e.g., "It is time that some of the facilities which seem to cluster round other composers were directed to Howells." Certain words—"prototype" is one—are used on Humpty Dumpty's principle ("when I use a word it means just what I choose it to mean—neither more nor less"). Hence so odd a statement as that Henk Badings "represents the very prototype of Emmanuel Kant in music". And Fauré was "the 19th-century prototype of Professor E. J. Dent" (Fauré having been one of the promoters of the Société Musicale Indépendante

and Professor Dent of the I.S.C.M.). What would Mr. Demuth say of a musical composition so faulty in its grammar, whether English or French, as this expensive book of his? (He is a great Francophil, but solecisms like "la parfum", "la poème", occur repeatedly.)

Mr. Demuth finds the all-important 20th-century trends in France. Roussel, Honegger and Milhaud are handsomely appreciated, and, "It is highly probable that in due time these three composers will be found to have laid the foundation of later 20th-century music in Europe", while in another place Guy Ropartz and Milhaud are said to "stand for everything which is finest in eternal France". Not that he is uncritical towards his favourites, but he is very ready to find excuses for them. Is the second movement of Milhaud's first violin concerto banal, even "lamentably banal"? Yes; "but as soon as it is realized that it is a typical South American tune the situation alters". Rather disingenuous, the reader may think! As for d'Indy and Dukas, "they may well be regarded as the last of the *grands maîtres*". In these earlier chapters much play is made of the antithesis between Gallicism and Teutonicism—it is as though we were back in 1920. The doctrine—a doctrine unworthy of the considerable musician that Mr. Demuth is—is propounded that technical mastery has been the prime factor in German symphonic composition ("provided that the technical mastery was complete, the emotional side was of secondary importance"). Not a mere journalist says this but an experienced musician—of Schumann, Brahms, Bruckner and Mahler!

Our author's slapdashery has let him in for numerous errors of fact. It is not true that, before d'Indy's day, the Paris Schola Cantorum was "restricted to the study of plainchant". What irresponsibility to attribute the Archbishop of Paris's censure of 'Le Martyre de Saint-Sébastien' in 1911, "firstly, because the principal dancer was a Jewess, and secondly because he did not consider Debussy a fit and proper person to enter the realm of ecclesiastical music"! The archbishop's veto was directed at d'Annunzio's play, an outrageous piece of work from the point of view of a Christian prelate. Léon Vallas must be held responsible for dragging in the red herring of Ida Rubinstein's Jewishness. There is no iota of evidence that this had anything to do with the archbishop's censure.

Mr. Demuth is not narrow. In the English section he can show generosity to so unfashionable a composer as Holbrooke. If his lightness sometimes strikes one as verging on the unmusical (he calls Reynaldo Hahn "Mozartian"), there are numbers of seriously interesting *obiter dicta*. He calls 'The Morning of the Year' one of Holst's best works, and it is a reminder of a long-neglected composition. Vast experience and extent of score-reading have gone to the making of this book.

R. C.

Musical Britain, 1951. Compiled by the Music Critic of 'The Times'. pp. 256. (Geoffrey Cumberlege, Oxford University Press. 1951. 21s.)

'The Times' treated last year's festival music-making handsomely. The newspaper's regular staff of musical reviewers was increased to a dozen, and that crowded summer's memorable events were discussed at

length. In this book the notices are reprinted, with an introductory chapter and an essay, 'English Music 1851-1951', and with photographs. Not London only is dealt with; there are reports of seventeen other festivals in the provinces and in Scotland.

To say that this undertaking justifies itself is a tribute to the quality of the writing, which can perhaps be fully appreciated only by such as have themselves some acquaintance with the exigencies of nightly journalism. The first page of all contains the most questionable statement in the book. In his Foreword 'The Times' musical critic defends anonymity in criticism in the most challenging way. "You can write any nonsense you like," he says, "under your own name, but if you write in the name of the Editor of 'The Times' you must write *sub specie Temporum*, weighing your words and choosing them to represent the view of the newspaper rather than your purely personal and immediate reactions to what you hear." Strange doctrine! When we read that Tchaikovsky's fifth symphony is his worst (p. 67) and his fourth his finest (p. 68), this is not merely an individual opinion but represents some form of corporate outlook? Not a person but a corporation has decided that Britten's 'Lucretia' "would be improved if it was rescored for normal orchestra"; and similarly that Henry Wood's arrangement of his orchestra, with all the violins on one side and all the cellos on the other, was "bad"; that "Schönberg is a great musician but no composer"; that Rawsthorne's first piano concerto "has some claim to be the best English piano concerto ever written"? No; it is incredible. Criticism written on those lines would be no criticism at all. (Is it true, for that matter, that "you can write any nonsense you like under your own name"?) Not the matter of this 'Times' criticism but only its manner has a measure of corporateness—fortunately, or the book would be, as it is not, unreadable. The hesitating reader may be assured—against the forbidding implication of the Foreword—that these reviews are not the outcome of committee meetings. On one point of diction one deprecates a habit of these writers—their addiction in reviews of the ballet to the use of the word "décor". The English for *décor* is "scenery".

R. C.

Rachmaninoff. By Victor I. Seroff. Foreword by Virgil Thomson. pp. 248. (London: Cassell. 1952. 21s.)

The author is knowledgeable, but the gloomy Rachmaninoff still remains, at the end of his book, an enigmatic figure. Rachmaninoff was richly endowed by a dozen fairy godmothers, but one was malevolent and spoilt the generous provisions of the others by denying him enough strength of will to make the most of his powerful musical propensities. True, he became a composer of world-wide notoriety as well as one of the great pianists of his time, and yet he was a disappointed man, and his career must have been a disappointment, too, to those who had known him in the first flush of his youthful promise, those like Chekhov who saw "a brilliant future written on your face".

It is not clear from Seroff's story whether Rachmaninoff's alcoholic indulgence, as a young man, was the cause or the effect of some kind of psychosis which in 1900 (when he was 27) took the form of a "nervous breakdown". He was treated by a psychiatrist, to whom in gratitude

he dedicated the C minor concerto (written in 1901); but Seroff says that "the trauma which he tried to escape in dissipation gnawed at him his whole life"—he was never really cured. Rachmaninoff himself rated his liturgical compositions, the 'St. John Chrysostom Liturgy', Op. 31, of 1910, and the Vespers, Op. 37, of 1915, very high in his output, but there are indications of his awareness of a premature flagging in his inventive faculty, a flagging sadly exposed in the G minor concerto, which seems to have been written in 1917, although not produced until 1931. Before this he had tried his hand at conducting, only to be quickly discouraged, although it is clear that he might, with more pertinacity, have distinguished himself in this field. When, in 1918, Rachmaninoff escaped from revolutionary Russia it was not the first time he had chosen exile. In 1906 he had gone to live in Germany; and the theory according to which the exhaustion of his creative vein is to be put down to enforced separation from his native land is, thus, seen to have nothing much in it. The composer had been exhausted long before 1918.

He seems to have enjoyed but little the fame which his masterly piano-playing brought him in this second, American half of his career; but he had a happy family life, and letters here quoted testify again and again to his delight in his children and grandchildren. Glimpses of Rachmaninoff in intimacy are also afforded by a series of letters addressed, in 1912-17, to a vivacious young admirer named Marietta Shaginian, an Armenian girl, who broke through the composer's aloofness and won his affection. The haughty-looking Rachmaninoff is here seen to have been in some ways a simple soul. His temperamental glumness is a cloud over the book, but relief is afforded by the interesting characters who incidentally cross the scene, both the elder musicians of Rachmaninoff's Moscow, such as the eccentric Zverev and Taneyev—Seroff's erratic transliteration is adopted here for the nonce—and contemporaries like Chaliapin, Koussevitzky and Scriabin. Rachmaninoff's dignity and uprightness are always appreciable, though a certain discrepancy may be perceived between his gracious letter to Riesemann, author of 'Rachmaninoff's Recollections dictated to Riesemann' (1933), and passages in a letter to Vilshau here quoted ("... there is a lot in it that is not true... I did not dictate the book... I have read only three chapters... I did not have the patience to go any further").

R. C.

REVIEWS OF MUSIC

Concerto for Violin and Orchestra, Op. 9. By Richard Arnell. Reduction for Violin and Piano. (Schott.) *English Dances (Second Set)*. For full orchestra. By Malcolm Arnold. Miniature Score. (Lengnick. 4s. 6d.) *An Outdoor Overture*. By Aaron Copland. Miniature Score. (Boosey & Hawkes. 5s.) *Interlude* (1951). For String Orchestra. By Adrian Cruft. Score. (Lengnick. 2s. 6d.) *Concerto for Violin and Orchestra*, Op. 24. By Benjamin Frankel. Miniature Score. (Augener. 12s. 6d.) *Symphonie Classique*. By Serge Prokofieff. Full Score. (Boosey & Hawkes.) *Symphony*. By Alan Rawsthorne. Score. (O.U.P. 16s.) *Perséphone*. By Stravinsky. Miniature Score. (Boosey & Hawkes.) *Miniature Suite*. By Bach. Five pieces arranged by John Milne for Group-Playing by Wind and String Ensembles. Full Score. (Chester. 7s. 6d.)

In his violin concerto Arnell shows at once a pronounced lyrical gift and a capacity for interesting and coherent musical construction. He has essayed a one-movement concerto, a form whose rarity proclaims its difficulty, and he has succeeded. The design is ingenious but clear. Most of the material is exposed in a long paragraph of moderate speed, divided by a cadenza which comes surprisingly early. There follows an Allegro combining new and old themes. The ensuing Andante incorporates a recapitulation without making a dramatic event of it; it is again interrupted by substantially the same short cadenza (an interesting and original idea, this), which this time leads into the Allegro section by which the piece is brought to a powerful and satisfying climax. The style is one of romantic passion with tonal harmony, robust but not intransigent. The work gives the impression of having been written for the violin.

Though divided into four movements—Moderato Serioso, Allegro Assai, Andante Mesto and Grazioso, quasi Allegretto—Frankel's concerto is decidedly rhapsodic in effect, partly because its chromatic idiom largely rules out key as a structural element and partly because, as in Delius's concerto, there is not a single orchestral ritornello of any length or consequence. But while he denies himself these two important ingredients the composer invites our interest not only by a fervent and colourful solo part but also by extremely lively, not to say extravagant, orchestration. Apart from harp, celesta, xylophone, vibraphone and tubular bells, nine other percussion instruments are asked for, with four players. Amidst this exuberance the music seems sometimes to lose its way, but the general impression is of a lively imagination wildly enjoying itself.

Discipline and integrity, carried sometimes to the point of dourness, have always been characteristics of Rawsthorne's music. His 1950 symphony is one of his finest utterances. It is notably compact—its four movements last only twenty-four minutes—yet ranges wide both in its emotion and its colouring. The first movement is a particularly good

example of the composer's symphonic methods. Although one theme grows from another in an organic way it is not written in a "motet" style; rather does this organic unity enable Rawsthorne to revert to the classically dramatic alternation of opposing moods, heightened by telling orchestration. The movement is in an abbreviated sonata form, the reprise of the second subject being fragmentary, substituting for apotheosis a dramatic descent to the isolation, on the bass clarinet, of its most important phrase. The whole work is, indeed, taut with interest and dramatic fire.

Malcolm Arnold in his second set of dances continues the success of the first. He hits off to a nicety the forthright and un-Celtic rowdiness of the English. The pieces are brilliantly scored. Copland's overture is also naturally breezy and full of jovial élan. After an arresting introduction containing a "motto" and a striking trumpet solo the march-like *Allegro* begins. At first it appears to be only a succession of colourful ideas (and no one would blame it for that), but later the material is pulled together in ingenious combinations and ends with flags flying and guns blazing.

In an euphonious and quiet but sturdy piece of diatonic counterpoint Adrian Cruft pays a fitting tribute to a master of the style, Edmund Rubbra. Within its short length there are some subtle colours obtained as much by imaginative spacing as by instrumentation.

Boosey and Hawkes have issued a miniature score of Stravinsky's beautiful 'Perséphone' and a well-printed full score of Prokofieff's charmingly unclassical work, which needs no recommendation at this time of day.

With a missionary zeal which has triumphantly carried him through a laborious task, John Milne has taken five short movements by Bach and has arranged them simply, either for wind ensemble or strings or various forms of piano trio or piano quartet. "Ensemble playing", as the editor says, is indeed "one of the major musical pleasures", but rarely does one find such ingenuity expended to make it possible for the beginner with an elementary technique.

I. K.

Sonata for Piano, Op. 13. By Iain Hamilton. (Schott.) *Legend and Scherzo Fantastique*. For Piano. By Franz Reizenstein. (Lengnick. 3s. and 5s.) *Six Chorale Preludes*. For Organ. By Healey Willan. (O.U.P. 6s.)

It is difficult to form a clear impression of a work like Hamilton's sonata when, to its technical demands, is added a printing based on a manuscript which is often crowded and whose leger lines are often badly spaced. But the composer's very exuberance causes the greater difficulty, for in all the movements there appear to be passages in which he has been unable to resist following a fancy which has led him into irrelevancy, picturesque and striking though it be. The piano writing, especially in the first movement, is assured and there are some fine sonorities. The harmonic style is acrid.

Reizenstein's two pieces are certain in their style, harmonically sophisticated and grateful to play. The scherzo is specially fine, Chopinesque in its large design and in rich pianistic device.

Healey Willan, who has laboured devotedly at maintaining standards of church music in Canada, has preludes on four old German tunes, on Gibbons's Song 13 and on a beautiful tune by Goss called "Bevan". These unpretentious pieces are most successful in the pastoral style of "Quem pastores laudavere", and the hushed canon on Goss's tune. Those more markedly contrapuntal occasionally seem rather aimless in the interstices of the tune. Nonetheless, here is a welcome and decent addition to the repertory, technically not demanding. I. K.

Symphony No. 2, Op. 14. By P. Racine Fricker. Miniature Score. (Schott, 12s. 6d.) *Sinfonietta Giocosa.* By Bohuslav Martinu. Reduction for two pianos. (Boosey & Hawkes, 20s.) *Concerto for Trumpet and Strings* (with optional percussion). By John Addison. Arranged for trumpet and piano. (Joseph Williams, 12s. 6d.) *Overture and Dance Scene from Ariadne auf Naxos.* By Richard Strauss. Full Score. (Boosey & Hawkes.) *North American Square-Dance.* By Arthur Benjamin. Full Score. (Boosey & Hawkes, 25s.) *Old Tupper's Dance.* By David Moule-Evans. Full Score. (Joseph Williams, 10s. 6d.) *Music for His Majesty's Sackbuts and Cornetts* (1661). By Matthew Locke. Transcribed by Anthony Baines. Score. (O.U.P., 4s. 6d.)

Racine Fricker's Second Symphony, commissioned by the City of Liverpool, has aroused considerable interest since its first performance during last summer's Festival of Britain. Examination of the printed score—very moderate handwriting reproduced on a small and none too legible scale—confirms that this is an admirable work, consistent enough to have a definite character all its own. It has an other-worldly atmosphere, largely maintained by the harmonic style, which makes free use of all notes of the chromatic scale, carefully avoiding any conventional effect of repose except at the end of movements. Beneath this, and enhancing its remoteness, we often find pedal points, either actually played in sustained notes or merely suggested. The main outlines of the bass, in fact, contribute greatly to the structural soundness of the work as a whole; in each movement one note gradually assumes command and at the end is resolved into a unison with the upper voices—in the first and last, D; the slow movement begins and ends with A♭. The ever-shifting upper harmonies remain clear, because there are not too many different notes at the same time (usually), and logical, thanks to the contrapuntal nature of the writing and in particular to the strong tendency towards scale-wise (tone or semi-tone) movement in the parts. It is the shaping and direction of the melodic lines which, with some help from contrapuntal and rhythmic devices, give such strong symphonic drive to the work. The texture is continuous and the formal organization complex with no sharply defined events, the most easily described feature being a hint of rondo form in the outer movements. There is a fine climax at the end of the work, which is scored for large orchestra. The nature of the music precludes any really colourful scoring.

Martinu's *Sinfonietta Giocosa*, for solo piano and orchestra, is, as its title suggests, gay and rhythmic, though seemingly tinged with a nostalgic feeling, shown in sequential repetitions a whole-tone lower, and frequent

harmony based on the descending chromatic scale. Its four movements are arranged on the usual symphonic plan, but their formal structure is not easily grasped. It is difficult, for instance, to feel that the first movement ends in the right place or key. The solo part is well integrated into the main texture, apart from a short cadenza near the end. The harmonic style is in turn homely, rich or abstruse, but always subtly and attractively deployed. However, Martinu's fondness for following two or more distinct harmonic procedures simultaneously inevitably leads in the monochromatic two-piano version (which is by Karel Šolc) to clashes not apparent in the original.

John Addison's Concerto makes a welcome addition to the trumpet repertory, being expertly composed and having a solo part most appropriate to the instrument, even in the slow movement. It is admirably clear in design and has well-managed climaxes. Though firmly based on the main key of C major, it has plenty of variety of harmony and tonality in the lively outer movements and suitable intensity in the second. The solo part, though difficult, has no showy effects, but is founded largely on characteristic figures, especially the leap of a perfect fourth. The piano arrangement is by the composer.

The excerpts from 'Ariadne auf Naxos' (for small orchestra) will make their appeal as concert pieces to those who do not find the musical style too cloying and are insensitive to matters of tonality and key-balance.

Arthur Benjamin's score (well printed and produced) offers light music of the best kind. Here we have a sequence of eight "old-time fiddle tunes from Canada and the U.S.A.", enclosed by an introduction and coda and played continuously, though provision is made for movements to be heard separately if necessary. The tunes are presented straightforwardly and rhythmically, with no exasperating worrying of their component parts in sequential or imitative development. The accompaniments are imaginative and colourful, and the whole is scored for full orchestra with the greatest skill.

David Moule-Evans's score (much less well printed) presents in a single movement lasting five minutes a spacious and well-ordered development of the initial tune. It is very competently scored for full orchestra, some instruments being optional. The general character of the piece and the occasional harmonic clichés put it into the category of attractive light music.

From manuscript parts in the Fitzwilliam and British Museums Anthony Baines has transcribed, and completed where necessary, music "traditionally said to have been composed for the Coronation procession of Charles II". This scholarly yet practical edition is for two trumpets and three trombones, though there are alternative suggestions for woodwind and horn. Playing all six movements (Air, Courante, Allemande, Courante, Allemande, Sarabande) in succession, observing all repeats, imposes an excessive strain on the performers, so few are the rests.

E. J.

Second String Quartet. By Arthur Bliss. Minature Score. (Novello, 5s.)
Sonata No. 1, for violin and piano. By Alan Richardson. (Augener, 10s.)
Clarinet Sonata in F minor, Op. 120, No. 1. By Brahms.

Viola and Piano version edited by Lionel Tertis. (Augener, 5s. 6d.)
Duett mit zwei obligaten Augengläsern. By Beethoven. Score. (Peters.)
Ballad from The Fairy's Kiss, for violin and piano. By Igor Stravinsky.
 (Boosey & Hawkes, 3s. 6d.) *Sonata for two pianos*, four hands.
 By Madeleine Dring. Score. (Lengnick, two copies, 8s.)

In Bliss's second string quartet a true chamber-music texture is combined with a rugged strength of musical style, to which a firm and well-directed bass line contributes no small part. The work, basically in F minor, has the normal general plan of four movements. The first is perhaps the least successful; some of the harmonic effects, though rich in themselves, have been heard too often before, and the opening motive seems overworked. In the quartet as a whole the formal fitness of some passages is difficult to appreciate. Nevertheless, there are many things to admire.

Alan Richardson's three-movement violin sonata is much milder, though it has a lively finale. The violinist has to be content for the most part with pentatonic meanderings, but the pianist has much more of interest. While all the writing is technically competent, many of the harmonic affects are now commonplaces in "light" music; elsewhere, there is an excessive dependence on the descending chromatic scale as a basis for harmonic progression.

Violists will welcome Lionel Tertis's edition of Brahms's Op. 120, No. 1. In addition to fingering and bowing the viola part, the articulation of which has been altered effectively in some places, the editor has modified the dynamics of the piano part and added expression marks like "pesante" and "broad". Unfortunately, there are no indications of the editorial alterations; thus performers making a serious study of the work may still have to refer to other editions, grateful though they may be for Mr. Tertis's suggestions. The pianist's score has a stave marked "viola" which is much more like the clarinet version, though at times differing curiously from both versions. The standard clarinet part is also supplied.

Beethoven's duet is a straightforward sonata-form movement for viola and cello, edited by Fritz Stein (who offers an explanation of the title), "after the original in the British Museum". This attractive and euphonious piece has, as the editor points out, a strong resemblance to parts of the C minor Quartet, Op. 18. Some guidance might have been given as to the octave at which the treble-clef notes of the cello part are to be read.

Stravinsky's transcription should make an admirable short concert-piece for the violinist capable of exploiting the tonal and expressive ranges of the instrument. The solo part, "established in collaboration with Jeanne Gautier", is very fully fingered and bowed.

Madeleine Dring's Sonata begins in a high romantic style, which is maintained throughout the long first movement and the much shorter "Elégie", but is less conspicuous in the even shorter finale. The piece is colourful and obviously sincere, but does not always avoid some of the pitfalls of this style—over-emphasis, by immediate repetition or sequence, of short phrases or harmonic progressions, and occasional incoherence. The first movement by its length and weight overbalances the rest of the work. The two-piano scoring is expertly done.

E. J.

String Quartet, No. 6. By Elizabeth Maconchy. Score. (Lengnick, 6s.)

String Quartet, No. 3, in A, Op. 30. By William Wordsworth. Score. (Lengnick, 8s.)

Augmented seconds are certainly coming into their own again, but this is about the only factor common to Miss Maconchy's and Mr. Wordsworth's quartets. The former has said, in connection with this composition, that she has sought to avoid "musical side-tracking", and in this she has undoubtedly succeeded. All four movements are extremely competently written, and in the first (Passacaglia) she has brought all her ingenuity into play. The "ground" has two main characteristics—side-stepping major thirds and sixths, and a short scale-like motive. Although these two ideas permeate the movement they soon become integrated into the fascinating rhythmic and harmonic patterns. The rhythmic complications of the second and fourth movements are more convincing to the eye than to the ear, and the considerable pizzicato section in the second movement is disconcerting—the first violin goes up as far as $A\sharp^4$ in one place. Again it does not look as bad as it sounds. The slow movement offers rhythmic relief, but the melodic lines are too much lacking in pure intervals, with the result that there are few points of repose. Relief from tension is necessary if any sort of balance is to be maintained. The Passacaglia "ground" returns in the last movement with good point.

One of the great problems the twelve-note system presents is that of striking the happy mean between overstating and understating the tonic of the tonal centre. Some would say that Hindemith, with his profound knowledge of this system and familiarity with it, inclines towards understatement. In the first movement particularly of Miss Maconchy's quartet the note C is so omnipotent that one becomes almost mesmerized by it. Its frequent appearance within the "ground" necessitates, of course, its continual recurrence. By the end of the quartet the note is more of a fetter than an anchor.

Mr. Wordsworth's quartet is in a more lyrical vein and is more straightforward in tonality. It also displays competent craftsmanship in its economic use of material—the first few bars are the basis of the whole work. But it should be a warning to those who contemplate "cyclic" form, in which the motto (for want of a better word) must be first-rate and flawless. Few would claim as much for the opening bars of this quartet. The motto is particularly unsatisfactory in its metamorphosis when it appears as the first subject of the extensive fugue in the last movement. The rhythmic and melodic aspects combine here to make the first part of this subject sound rather puerile and inexperienced; the robustness of its second half is its antithesis, and gives it a curious physiognomy. Not least of the assets of the quartet is the tessitura of the medium. The second is the best of the four movements.

B. W. G. R.

Cinque Commenti alle 'Baccanti' di Euripide. For orchestra. By Guido Turchi. Score. (Boosey & Hawkes, 25s.) *Sinfonietta.* For orchestra. By Lennox Berkeley. Miniature score. (Chester, 7s. 6d.) *Nocturne.* For flute, oboe and clarinet. By Marius Flotius. Score and parts. (Chester, 6s.) *Aquarelle.* For viola (or clarinet)

and piano. By Ian Parrott. (Chester. 3s. 6d.) *Notturmo, Op. 42.* For viola and piano. By Beethoven. Arr. and ed. by William Primrose. (Schott. 10s. 6d.) *Suite.* For flute and piano. By Paul Kovalev. (M. P. Belaieff. Agents: Boosey & Hawkes.) *Sonata in A minor.* For flute solo or flute and piano. By J. S. Bach. Arr. and ed. by Schwedler and Schreck. (Peters. 5s. 6d.) *Trio in F# minor.* For piano, violin and violoncello. By Haydn. Ed. by D. F. Tovey. (Oxford University Press. 10s. 6d.)

The Turchi is angular, percussive music of much strength but little charm. Apart from Nos. 2 and 3 the composition is scrappy and inconsequential, consisting mainly of short rhythmic phrases. No. 4 has some fascinating rhythmic effects, and in this piece only there is a good melodic line. The orchestration is original and effective, and the percussive section is ably handled.

Mr. Berkeley's Sinfonietta is a refreshing work with much originality. It is in three movements—the second and third being continuous—and the whole lasts only thirteen minutes. The scoring is particularly clean, with very little doubling of woodwind and strings, and is for small orchestra (up to two horns).

One could make facetious remarks about the title of Flotius's trio—with justification. Some may find it a satisfying nightcap, but I should join the majority and try to sleep through it, though my optimism would be weaker than my wish.

'Aquarelle' is a pleasant enough piece. The first seven bars contain promising material which the composer does not appear to exploit—he repeats them at the end. The chief weakness lies in the squareness of the phrases. Some may mistrust the sincerity of an original composition for viola or clarinet. In music, that which is good for the goose is not necessarily good for the gander.

Beethoven's Notturmo was originally his Op. 8 for string trio. The transcription was apparently made by Beethoven himself. None could be better fitted to make this modern practical edition than William Primrose.

Kovalev's Suite is a curious mixture of "olde worlde" and outworn romanticism. There is some inelegant piano writing, and the flute part is not on the whole characteristic. The Gavotte contains some embarrassingly sickly progressions.

In the Bach sonata, apart from some Grieg-like chromaticism on pp. 2 and 3, the keyboard part—optional, of course—by Schreck is an able piece of work. This is presumably a reprint from 1939.

In a long preface Tovey explains exactly what he has done to Haydn's original, and he describes his version of the work as "redistributed for the benefit of the violin and violoncello". He has, in fact, added nothing, while assuring a democratic "fair share for all". Many of the unison passages are altered by transposition to the octave, and much doubling has been eliminated. It is a pity that, for those players not familiar with eighteenth-century grace-notes, Tovey did not write these out in the string parts as they are written in the keyboard part (e.g., p. 5, bars 2 and 5). Tovey's version was well worth making, for the music is among Haydn's finest—there are some glorious tunes and some startling modulations.

B. W. G. R.

English Organ Music of the Eighteenth Century. Edited by Vernon Butcher. (Hinrichsen.) *A Miniature Suite.* For organ. By Godfrey Sceats. (Hinrichsen, 3s.)

Dr. Butcher's admirable collection consists of four movements of a Handel concerto in G minor, an Introduction and Fugue by Dupuis, a Voluntary by John Stanley and two Voluntaries by Boyce. For two reasons it seems a pity that there could not have been two books instead of one: first, a long but beautiful Musette has been omitted from the concerto, and second, the inclusion of a splendidly virile piece by Handel at the beginning shows us in devastating fashion what lesser men his contemporaries were. Dr. Butcher does not say why he calls the concerto an organ concerto. It does not appear in Chrysander's canon of seventeen, and its description in a British Museum copy, to which the editor refers, as No. 6 of the second set surely means that it is the sixth of the Op. 6 set of Concerti Grossi, as indeed it is. This is however, a small point. It is a fine piece and sounds well on the organ. As regards "filling in", Dr. Butcher takes an unexceptionable middle course between Best and Dupré. In the other pieces most character is shown by Boyce in his "trumpet tune" in one voluntary and in the sober introduction to the other. One small point: surely organists should never be incited to *fff*, especially at the end of such a comparatively meek piece as Stanley's. Godfrey Sceats's six very short pieces are based on a Fifth Mode antiphon. Several of them have touches of harmonic colour which seem to show a belated influence of Karg-Elert, but they have a sweet individuality. The Toccata which ends the suite is in a dashing French style.

I. K.

Œdipus Rex. By Igor Stravinsky. Vocal score. (Boosey and Hawkes, 25s.)

This is the 1948 version of a work originally written in 1926-27. The vocal score is extremely handsome, the print perfect. When certain composers set a Latin or Greek secular text an indefinable flavour seems to assert itself: we call to mind Walter Leigh's 'Frogs' of Aristophanes, some parts of Patrick Hadley's 'Antigone' and the last chorus of Kenneth Leighton's 'Veris Gratia' (from the Carmina Burana). And the same is true of 'Œdipus'. Stravinsky has recaptured this atmosphere in the same way, especially in some of the melodic lines which Œdipus himself sings. There is a strong resemblance to such a composition as the first Delphic Hymn to Apollo. The general impression one gets from reading this score, whether one likes the music or not, is one of strength and sureness of purpose, and confidence in the result.

B. W. G. R.

Five Chinese Lyrics. For High Voice and Piano. By Arthur Oldham. (Boosey and Hawkes. 4s.)

These songs are exquisite. The freshness and charm of the voice part is complemented by a piano accompaniment which is a model of craftsmanship and effectiveness. They are not entirely original in their content—one cannot help but feel the influence of another contemporary pen here and there—but this in no way detracts from their value.

B. W. G. R.

Twelve Poems of Emily Dickinson. For voice and piano. By Aaron Copland. (Boosey & Hawkes. 10s.) *Summer Landscape.* Song by Delius. (O.U.P. 3s.) *Comedy on the Bridge.* An opera in one act. By Bohuslav Martinu. Vocal Score. (Boosey & Hawkes. 20s.) *The Grey Wind.* Song by Mary Plumstead to words by Vera Wainwright. (Curwen. 2s. 6d.) *Duet Album.* For High and Medium Voices and Piano. Edited by Viola Morris and Victoria Anderson. (Boosey & Hawkes. 8s. 6d.) *Evening Service in G.* For choir and organ. By Francis Jackson. (O.U.P. 1s. 4d.) *Three Motets.* For mixed voices unaccompanied. By Bernard Naylor. (Western Music Company, Toronto.)

Copland, having written no solo songs with piano for over twenty years, re-enters the field with outstanding success. In a foreword the composer writes: "The poems have no single theme, but treat of subject matter peculiarly close to Miss Dickinson—nature, death, life, eternity. Only two of the songs are related thematically . . . nevertheless, the composer hopes that in seeking a musical counterpart for the unique personality of the poet, he has given the poems, taken together, the aspect of a song-cycle." The eager buoyancy of Copland's style, with its wide leaps and bracing diatonic dissonances, is indeed a match for the picturesque and impetuous poetry. Though there is a wealth of rhythmic ingenuity and a sophisticated but economical piano part like the best of Britten's, the general effect is one of open-air clarity and of that verve which is such an engaging characteristic of the composer. The songs have a wide compass, primarily for a tenor with a robust middle and lower range; but with a few omissions they would suit a baritone.

Among the single songs that of Delius is mainly in a glowing, restful mood, but with a momentary gleam of passion. It is also scored for small orchestra—perhaps the more suitable medium for its long-sustained close. Mary Plumstead's is arch in both words and music, but quite charming in its opening innocence and well-arranged surprises.

Martinu's short opera is a puzzling publication. Whatever it may have been originally, it is woefully unhumorous in English, and as the composer's thin and superficial music was clearly relying on the stage action, such as it is, the general effect is negligible.

The editors of the duet album have chosen well, and its publication may stimulate the waning practice of duet-singing. The first two numbers are specially interesting, being Monteverdi's 'Ardo' (whose imaginative word-setting has delighted those who know Nadia Boulanger's set of records) and one of Schütz's "Kleine geistliche Concerte". There are also duets by Purcell and Couperin, two beautiful pieces by Schumann and Brahms, a curiosity by Franck and slight but suave pieces by Somervell, Thiman and Keel.

Harsh indeed is the discipline that liturgical works, necessarily repeated, have to undergo. One condemns works without landmarks: but shudders at the thought of repeated encounters with landmarks in "interesting" services. What cathedral organist has not occasionally felt this of Stanford, master though he is? This setting of Magnificat and Nunc Dimittis by Francis Jackson seems to have just the amount of harmonic and melodic interest to avoid this pitfall, because the ideas are always relevant and never elaborated for purely musical reasons. There

is a neat combination of word-setting and musical principles in the recapitulation, at the words, "He remembering His mercy", of the chiming phrase used for, "And His mercy is on them that fear Him". The music is lovingly written for voices.

Bernard Naylor's motets are settings of a thirteenth-century poem, 'De Corona Spinea', of the great Easter sequence, 'Victimae paschali laudes' and of 'Coelos ascendit hodie'. They are meant to be sung as a series, but may be performed separately. They are demanding both of resources (eight-part choir) and of technique, requiring the un-accompanied realization of some complex harmony, but they strike a note of sensitive mystical passion which is not often heard, and which is worth labour to secure.

I. K.

A Manual of Plainsong. Edited by H. B. Briggs and W. H. Frere. Revised and enlarged by J. H. Arnold. (Novello. 10s. 6d.)

This "conservative revision" looks strikingly different from the beloved "Briggs and Frere" of 1902 because the psalms are no longer noted throughout, the chosen tone, again without alternative, being merely printed at the head of each psalm. This is a salutary change, enforcing as it does the memorization of tone and ending and enhancing the paramountcy of the words. The notation is that of the earlier edition, except that the intonations and other notes not used in each verse are printed in white. The lay-out is shapely to the eye and the pointing, given reasonable attention, is clear. The most important additions are further settings of Venite (a very fine one), Te Deum and Magnificat, and Merbecke's music for the Holy Communion, though this last flies in the face of recent publications by reverting to the equal-note form. The book deserves a wide welcome, facilitating as it does the only tolerable method of congregational psalm-singing.

I. K.

CORRESPONDENCE

To the Editor of 'Music & Letters'

BEETHOVEN'S OP. 96

Sir,

The Henle Verlag (Munich and Duisburg) is bringing out an Urtext Edition of the classics for which I have been able to locate a number of the original manuscripts now on this side of the world. Several months ago the Beethoven sonatas for violin and piano appeared and a short time later Adolph Busch called Dr. Henle's attention to an apparent omission, or error, in the Sonata in G, Op. 96.

The new edition is a perfect reproduction of Beethoven's manuscript, so Dr. Henle immediately instituted inquiries to see whether anything had ever been written in Germany regarding this alleged error—that is, whether bars 19 and 158 of the sonata are intentionally different or whether Beethoven inadvertently omitted a flat before the A in bar 158. Since he could find nothing on the subject, he wrote a short article for 'Die Musikforschung', a translation of which I append, and asked me to institute inquiries on this side. But even the German musicologists now established here, such as Ludwig Misch, Joseph Braunstein and Curt Sachs, have apparently never had the matter brought to their attention before. An old edition by Breitkopf & Härtel shows that the editor had inserted a natural before the aforesaid A, but gave no authority for this addition, while inquiry among our violinists shows that some of them play A♭ and some A♮. Has this little point ever come to the attention of any English musicologist? Professor Bukofzer of the University of California comes out unequivocally for A♮, while Oswald Jonas is equally decisive regarding the rectitude of A♭, which is also supported by Adolf Busch and Professor Georgii of Munich.

New York.

GERALDINE DE COURCY.

[In recently bringing out an Urtext Edition of Beethoven's sonatas for piano and violin, I had my attention drawn to an ostensible error in the manuscript, which seems to have escaped the attention of all editors until now. In the last of these works (G major, Op. 96) bars 19 and 158 of the first movement (exposition and recapitulation) differ in one important respect, that is, the fifth quaver in the violin part of bar 158 is apparently A instead of A♭. At all events, the flat is missing here, not only in the manuscript but in the original edition published by S. A. Steiner & Co. of Vienna. Was this omission intentional on Beethoven's part, or was it merely an oversight? In the latter case, the error could only be due to Beethoven himself, since the first engraver followed the manuscript meticulously.

Two reasons can naturally be advanced for this divergence. It may have been due, for instance, to a different harmonic development of the period with respect to the exposition, while equally cogent reasons might

be advanced for a contrary point of view. However, anyone who has ever had much to do with Beethoven manuscripts knows that he was always very generous with so-called "precautionary accidentals". They are often found even when the note to which they refer is already several bars back or even in another voice, or a different octave. Such accidentals are also found from time to time in the same bar, although the note in question has not undergone any chromatic alteration in the meantime. In view of this, it seems quite probable that Beethoven would have placed a natural before the A if he had intended an A instead of an A \flat , particularly as in the preceding bar (157 of the violin part), which is an octave higher, we find A \flat instead of A, while the piano part contains an A \flat in the same bar. This would also seem to indicate that the flat had been inadvertently omitted. In view of this divergence in the two bars, it might be rewarding to go into the matter a little deeper and learn if Beethoven left any sketches, comments or the like, touching this particular point.]

KOZELUCH AND BEETHOVEN

Sir,

I do not like to ask you for more space in the matter of the "Mozart-Beethoven" manuscripts in the British Museum. The value of those miscellaneous pieces could scarcely justify the printing of more than three articles and three letters to the Editor (*MUSIC & LETTERS*, January 1941, January and April 1945, January 1946, January and April 1952. See also October 1937, p. 345, and April 1946, pp. 91 f.) on that subject; but the humour of the story might well deserve it.

Involuntarily I have drifted into the position of defending Kozeluch against Beethoven, although my original intention was to save Beethoven from spurious and dubious additions to his work.

There are now three groups of musical pieces among these manuscripts, first attributed to Mozart and later to Beethoven: (a) a Pianoforte Trio and (c) a Pianoforte Rondo—not identified; (b) a Gavotte, an Allegro and a Funeral March, all for Piano Duet—identified as dances in a ballet by Kozeluch of 1794; and (d) a Minuet with Trio for Orchestra—identified as the first of twelve Beethoven dances of 1799. Specimen pages of the first three pieces were reproduced by the Count de Saint-Foix in the 'Musical Quarterly' of April 1920. The manuscripts have been conjecturally dated, at various times, from c.1765 to c.1795. Saint-Foix, who was the first to attribute all these pieces to Beethoven, dated (a) and (b) between 1785 and 1790, and (c) a little later; but in 1946 he declared that (b), the arrangement of Kozeluch's dances, must have been written before 1795. It would have been better to say, "after 1793", because the ballet, 'La ritrovata figlia di Ottone II', was produced at Vienna on February 24th 1794 and the piano score was advertised on May 3rd 1794.

Mr. Jack Werner, following Saint-Foix's attribution to Beethoven, re-edited the first two duets, the Gavotte and the Allegro, in 1940-41, and the Rondo in 1950, describing them as first editions. The Gavotte had, in fact, been published by Harold Bauer in New York in 1920, and the Rondo by J. G. Prod'homme in Paris in 1921 ('La jeunesse de Beethoven', pp. 318 and 370), before Saint-Foix printed (a), (b) and (c) complete in 1926. Yet Mr. Werner still thinks himself entitled to call his editions the first. This reminds me of a curious gadget which in 1938 came from

Berlin to Vienna. Soon after the German occupation of Austria I noticed a stall on a market-place where a strange man offered eloquently and demonstrated convincingly a kind of semi-spherical spoon. Out of a nasty winter potato he cut dexterously several "new" potatoes. I do not think he succeeded in Vienna with his method of procuring primeurs out of season. To procure "first" editions at any time after publication seems to me a similar device.

Saint-Foix, who persists in his thesis that the handwriting of those manuscripts is Beethoven's, was "not shocked to find the youthful Beethoven appropriating a few short pieces from a ballet by Kozeluch in order to try his hand at an arrangement intended to occupy two performers at the same keyboard, no doubt only temporary". To be sure, young Beethoven, then at least twenty-four years of age, might have been more usefully occupied, and probably was.

Mr. Werner now suggests that Kozeluch appropriated Beethoven's duets for his ballet, and adds that Kozeluch "proved himself abundantly capable at any time of passing off borrowed goods as his own". No plagiarism of Kozeluch's is known, although he certainly would have been in the best of company if Mr. Werner's statement were true. As for his curious attempt thus to preserve Beethovenian authorship of the three dances, it should be sufficient to know that the British Museum manuscript contains the first six bars only of the Marcia Lugubre (not so far re-edited by Mr. Werner) and the remaining eight staves on the page are blank. Kozeluch's imagination would have been considerable to realize the other thirty-two bars of Beethoven's piano duet in the march of his ballet. We know of no such dances by Beethoven having been performed, indeed piano duets were not played in public at that time. As an alternative, Mr. Werner leaves us to believe that Kozeluch, the Imperial Chamber Composer, then forty years of age, sneaked into the obscure room of the young Beethoven to copy his manuscripts for use in the forthcoming ballet; or, worse even, to steal the manuscript (*b*) which, Mr. Werner hints, came apparently "*via* Kozeluch" to London. Köchel, however, saw the manuscript (*d*) in 1873 when it was at Constantinople, and (*a*)-(*d*) are together, as they supposedly were in Beethoven's room at Vienna before 1800. How curious that Beethoven never missed the one manuscript nor, it seems, minded Kozeluch using the dances as his own in the ballet produced at the Court Theatre!

Mr. Werner, who might have mentioned the fact that Saint-Foix now dates that manuscript "before 1795", still quotes him as dating it "between 1785 and 1790". Besides, the music of one of the British Museum manuscripts, a genuine Beethoven piece, was not written before 1799. It may have been Saint-Foix's discovery that this minuet was one from a genuine Beethoven set which led him to suppose that all these manuscripts were written by Beethoven himself.

Mr. Werner did not like my quoting between inverted commas the announcement of the playing of his Rondo at York as "first world performance". He thinks I must prove the contrary before quoting that term ironically. True, I cannot prove an earlier performance, but it seems to me rash to assume that a piece printed in 1921 and 1926 could not have been anywhere publicly performed until 1950. Of course, nobody may have cared to play it.

To discover who composed the Pianoforte Trio and the Rondo, it would be useful to know who really wrote the British Museum manuscripts, and when. Perhaps we shall never know. There can be, however, no doubt that the manuscripts (a), (b) and (c) were all written by one hand, on the same sort of music paper. This hand was neither Mozart's nor Beethoven's, and a photostat of a Kozeluch autograph in Vienna, recently received from the Gesellschaft der Musikfreunde, proves that the hand is not Kozeluch's either. The writing of (d) may have been Beethoven's but, unhappily, that minuet was his own; the paper also is of a different type and size.

If Mr. Werner had started his edition of 'Newly Discovered Classics' in 1900, I wonder whether he would have hesitated to publish these manuscripts under Mozart's name? After so many mistakes by others, his mistake would have been excusable, with Mozart in 1900 or with Beethoven in 1940-50. But he insists on being in the right when all his witnesses have withdrawn from the scene.

One man, unknown as a witness to this court, came very near the truth. In 1911, W. Warde Fowler, the Oxford humanist, author of 'Stray Notes on Mozart and his Music' and one of the early contributors to *MUSIC & LETTERS*, wrote to Hughes-Hughes that the Rondo did not strike him stylistically as being by Mozart; he would rather say that it was by some lesser light, such as Pleyel or Kozeluch.

After all, a spurious Mozart piece need not be genuine Beethoven. When a considerable part of the three doubtful manuscripts has been identified as by Kozeluch, the rest should not without proof be ascribed to one of the great masters.

O. E. DEUTSCH.

Cambridge.

Sir,

May I, as the innocent cause of the Mozart-Beethoven-Kozeluch controversy, be allowed a word of protest, in defence of the unfortunate Kozeluch? Most people are so busy congratulating the Winners in the Musical Stakes that they have little or no patience with those who like to console the Also Rans; but to the earnest student of form this almost universal attitude seems more than a little odd. And when the ordinary approach is carried so far as to accuse the Also Rans of stealing *ad lib.* from the Winners, when the truth of the matter is generally known to be the other way round, then surely it is high time for the fair-minded onlooker to raise a voice in protest, and attempt to see justice done. Little real harm can be done to those whom Posterity accepts as Great; but very little is needed to confirm public disapproval of those who, however eminent in their own day, are not considered worthy of our own exalted notice.

Mr. Werner states dogmatically that Kozeluch "proved himself abundantly capable of passing off stolen goods as his own". This is news to me. I know Kozeluch's output pretty well, but I must say I have never caught him out in any undoubted plagiarisms, certainly nothing that can be compared with Handel's multifarious and extremely successful musical burglaries, or even Mozart's light-hearted musical shop-lifting from Christian Bach and others. Does Mr. Werner thus stigmatize poor Kozeluch because he made use of English, Scottish and Irish themes in

certain works written for the British public, and at the request of British publishers? If so, then Kozeluch was no more a plagiarist than a dozen of his contemporaries, ranging from James Hook to Beethoven himself. On the whole, Kozeluch has had a rough handling from posterity, more because he said some sharp things about The Great than because of his actual music, which most musicians are content to pass by as beneath notice, on the word of Those in Authority. Yet Kozeluch was a gifted and prolific composer of operas, ballets, symphonies, sonatas and concertos, a fine pianist, and an unusually competent teacher.

In spite of all this, Mr. Werner implies that Kozeluch (the wretch) was so barren of ideas that he found it necessary to go about cribbing his music from young men just up from the provinces, rather like the academy professor at the beginning of the film 'The Red Shoes'. Can it be that this is where Mr. Werner got his own idea of the nefarious Kozeluch's unworthy methods of composition? Or perhaps Mr. Werner thinks that Beethoven's famous "Kozeluch (*miserabilis*)" of 1812 is proof that successful Genius still hadn't forgiven mere talented Runner-Up for purloining two (and-a-quarter) dance tunes, at about the time of the French Revolution. Personally, I am inclined to think that Beethoven would have used even stronger terms of abuse about almost anyone who showed the slightest sign of getting in his way, whether the matter was one of artistic integrity or mere pounds, shillings and pence. Still, if Kozeluch really was such a thief as Mr. Werner maintains, then let him be pilloried for it. But pray let us have proof of the indictment, before we condemn a gifted man whose worse fault was that he could not keep a still tongue in his perhaps rather swollen head. And which of us is without blame, on that score?

C. L. CUDWORTH.

Cambridge.

EDITORIAL NOTE.—It has already been mentioned in 'The Daily Telegraph', in a memorial notice of Alfred Einstein, that in a letter which was the very last he ever wrote (or rather dictated—it bears the date of the day of his death—Einstein refers to the compositions which have prompted this correspondence. He speaks in his letter of a complaint he had received from Mr. Werner of Oxford, "that I, in the supplement to Köchel, ascribed not only Köchel Anhang 284 G and the Funeral March to Kozeluch, but also Köchel Anhang H and I." He goes on:

Now I admit frankly that I was mistaken and that Anhang 284 H, the Allegro and Rondo in D major, and Anhang 284 I, the Rondo in B flat major have to be ascribed to Beethoven on the authority of Mr. de Saint-Foix. Whether they are really by Beethoven is another matter.

The recipient of this letter feels that he may publish this extract from it, not as representing Dr. Einstein's considered view of the question (the last sentence in the extract is proof that he had not made up his mind) but rather to illustrate the famous scholar's characteristic preoccupation with such matters. That on his very death-bed he should have been concerned to correct an entry in his Köchel is something not only his friends, among whom the recipient had the honour of counting himself, but also others must find profoundly moving.

Those who have not followed the discussion may be reminded that in the 1937 Köchel Einstein allowed that the pieces were by Beethoven, but that in the supplement he altered the attribution to Kozeluch.—R. C.

CLAUDIO MONTEVERDI

Sir,

Although much of the criticism in the review of my book on Claudio Monteverdi in the April issue of *MUSIC & LETTERS* is levelled rather against the style of its translation and the choice of its nomenclature than against its actual contents, a word from me might be welcome, all the more as the English version of the book has emerged from the closest collaboration between author and translator. Your reviewer seems horrified at some Latin, Italian and German technical terms occasionally introduced in this translation from the German. Yet I cannot help feeling that his virtuous disgust of a word like "Aufführungspraxis" comes a bit late, now that this term has been "widely adopted by German and non-German scholars" (cf. Willi Apel, *Harvard Dictionary of Music*, 1944) and even the grand old man of Franco-Belgian musicology, Charles van den Borren, uses it in his recent review of Manfred Bukofzer's "Studies in Medieval and Renaissance Music" (cf. *Acta Musicologica*, Vol. XXIII, Fasc. I-III, 1951, page 57). Your reviewer's suggestion to use "tattoo" for "Trionfo" is as acceptable to me as Eric Blom's newly coined "counterfeit" for "Contrafactum" (cf. 'Observer', February 17 1952). However, as long as these English equivalents have not found general acceptance, I submit that it will cause less perplexity among readers if the foreign terms are used. Your reviewer deals very severely with some obvious misprints. "Violaplayer" on page 22 is a case in point, which had been preceded on page 6 by a sentence introducing Monteverdi in Mantua as "suonatore di Vivuola", a term further explained at length in the Glossary. But your reviewer himself seems to be no better proof-reader than the undersigned when he faultily quotes "Flautina alle (*sic*) vigesima Seconda..." instead of "Flautino..." In connection with this quotation he asserts that the so-called instrument in Monteverdi's 'Favola d'Orfeo' is not a piccolo flute, as explained in my book. How else would he interpret this baffling phrase? H. Leichtentritt and H. Goldschmidt explain its meaning as "twenty-two notes above the C of the eight-Foot Principal," i.e. with the C an octave above middle C as lowest note, which would approximately tally with the tessitura of the piccolo flute.

It seems a truism to point out the fact that the pizzicato-effect had been used on the lyra-viol by English composers earlier than 1624, this instrument being a "bastard", midway between a string instrument with a bow (viol) and a plucked string instrument (harp, lira). The plucking of strings on harp, lyre, etc. was a natural and self-evident mode of playing since the days of antiquity. But it is Monteverdi alone who introduced this harp effect on instruments usually played with a bow. If that were not so, the explicit note in the first print of Monteverdi's 'Combattimento' (Mad. B. VIII, 1638), "Qui si lascia l'arco e si strappano le corde con duoi diti", (Here the bow is dropped and the strings are plucked with two fingers) would have been totally superfluous at the time of publication.

Your reviewer further believes that the accompanying instruments in the 'Combattimento' are not viols, as called in my book. It would be interesting to hear what they are, in his opinion. Monteverdi's first print in 1638 is quite clear on that point. The preface speaks of "quattro

viole da braccio, Soprano, Alto, Tenore e Basso, et Contrabasso da Gamba", and the disposition of clefs is as follows: G, C on second and fourth lines and F. In his 'Favola d'Orfeo' (Act II) Monteverdi distinguishes clearly between "violini piccoli a la Francese" (violins) and "violini ordinarii da braccio" (viols).

Your reviewer's negative criticism also includes my definition of "storte" as serpent. As this Italian term is nowhere satisfactorily explained, it would have been gratifying if the reviewer for once had decided to give us his factual interpretation. "Storte" means "crooked", "curved", and up to now scholars have thought that it referred to an S-shaped instrument such as the serpent.

I agree that much information on Monteverdi's influence on his younger contemporaries on both sides of the Channel remains to be given. Your reviewer's references to the impact of Monteverdi's style on contemporary English composers are among the most useful and welcome parts of his article. It is open to him to fill a gap of my modestly planned book in which some fundamental information on the divine Claudio should be imparted without too many excursions into the crannies of musical antiquarianism. But surely your reviewer is a little less than fair when he exclaims, a trifle petulantly, "Why not have included *all* the letters in an appendix?". There are 121 letters by Monteverdi extant, 119 of which have been reprinted on 170 pages of G. F. Malipiero's collection of documents relating to Monteverdi (Milan, 1930). Do you seriously believe that any publisher would willingly agree to an appendix of 170 pages in a book of 200?

H. F. REDLICH.

Letchworth.

A STAMITZ SYMPHONY

Sir,

I recently acquired seven parts of a symphony by Carl Stamitz in E minor in four movements, in which the bass part has the middle page missing. The second flute part is also missing. If any reader has another copy of this symphony, perhaps he would communicate with me. It is, I think, a sufficiently rare symphony to claim no place in accepted lists. It is not in the D.D.T. index. It is numbered IV, and, like many others, is described as an overture on the outside of the first-violin part, and as a sinfonia on the inside page of each part. The work shows a rather unfamiliar side of Carl Stamitz, or I should not have troubled you. It may be gathered that the bass is my main quarry.

Manor House, Gilesgate, Durham.

A. E. F. DICKINSON.

A SCHUBERT TEXT

Sir,

Study of Schubert's poetic texts affords many points of interest to the Schubertian, and occasionally to the wider circle of musicians in general. Here, as an example of the latter, is the trace of one filament which, firmly rooted in Schubert, reaches out to and lightly brushes Pepys, Byrd, Sir Edward Dyer and Seneca. The facts set forth below were

communicated to me by Professor O. E. Deutsch, who discovered them subsequent to the publication of his recent Schubert catalogue.

Schubert twice set to music the verses of Matthäus Claudius which begin:

Ich bin vergnügt, im Siegeston
Verkünd es mein Gedicht . . .

He called his settings 'Vergnügt' and 'Zufriedenheit'. Both were probably composed in November 1816, although only one is so dated.

The poet Claudius (1740-1815), an exponent of late Pietism, was interested in the philosophies of Eastern religions and would have considered these verses an inconsiderable part of his claim to posthumous fame. Their interest lies—for the English student—in Claudius's subtitle. When he published the poem in 1771, in his own journal 'Wandsbecker Bote', he added after the title a "riddle" for the reader. Are these verses, he asked, a free translation, a slavish imitation, or neither, of 'My mind to me a kingdom is' in the 'Reliques of Ancient English Poetry' (i.e. Bishop Percy's book of 1765)? Claudius's poem was reprinted in 1774 in the 'Göttinger Musenalmanach', and again in the poet's collected works of 1775, in which, however, the subtitle is simply "Nach der Melodie 'My mind to me a kingdom is' in den Reliques".

The poem 'My mind to me a kingdom is', which inspired Claudius, once very popular but now remembered by only its first line, is by Sir Edward Dyer (d. 1607). It contains eleven stanzas, but Claudius selected the first five only, his sixth stanza merely repeating the first. Dyer's poem was used by William Byrd in his 'Psalms, Sonnets and Songs of Sadness and Pietie' in 1588. Byrd's setting was based on a ballad-tune of the day (which has been described as "dull"). According to a 'black-letter' copy of the setting, made about 1625, which belonged to Pepys, this ballad-tune is entitled 'In Crete' and the words are quoted more fully by John Fletcher in 'Monsieur Thomas' (1639) as 'In Crete, where Dedimus first began . . .'. Since Byrd's setting was completely unknown in Germany, the words of Claudius, "Nach der Melodie . . .", simply mean that he was imitating the metrical form and fundamental ideas of Dyer's poem, while retaining his own independence of language and imagery.

What are the ideas of Dyer's poem? His opening couplet is similar to that of the Jesuit poet Robert Southwell (d. 1595) in his poem 'Look Home':

My mind to me an empire is
While grace affordeth health,

and it has been suggested that both Dyer and Southwell had in mind Seneca's line from Act II of 'Thyestes': "Mens regnum bona possidet". If this be so, the ideas prompted by the line of Latin verse reached Claudius, and hence Schubert, through the Elizabethan poets.

Numerous eighteenth- and early nineteenth-century composers, including J. F. Reichardt and F. L. Æ. Kunzen, set Claudius's poem to music before Schubert took it up in 1816.

Although it is not the main purpose of this letter to do so, I cannot

resist, in conclusion, calling attention to the captivating quality of both the Schubert settings: they are examples *par excellence* of his deft manner with the lighter strophic song.

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